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| Wed 3/2 | Albuquerque | NM | Sanshine Theatre | Sat 4/2 | Toronto | ONT | Massey Hall |
| Fri 3/4 | Houston | TX | Verizon Wireless Theatre | Sun 4/4 | Buffalo | NY | Univ of Buffalo Center for Arts |
| Sat 3/5 | Oakland | TX | Granada Theatre | Tue 4/5 | Pittsburgh | PA | Rex Theatre |
| Sun 3/6 | Austin | TX | Autone's | Wed 4/6 | Cleveland | OH | House of Blues |
| Tue 3/8 | Memphis | TN | New Daisy Theatre | Thu 4/7 | Columbus | OH | Newport Music Hall |
| Wed 3/9 | Nashville | TN | The Cannery | Fri 4/8 | Detroit | MI | State Theatre |
| Thu 3/10 | Birmingham | AL | Boothell Ballroom | Sat 4/9 | Cincinnati | OH | Bogart's |
| Fri 3/11 | New Orleans | LA | House of Blues | Sun 4/10 | St. Louis | MO | The Pageant |
| Mon 3/14 | Tampa | FL | Tampa Theatre | Tue 4/12 | Milwaukee | WI | The Rave |
| Tue 3/15 | Miami | FL | Julius L. Thompson Per. Arts Theatre | Wed 4/13 | Chicago | IL | House of Blues |
| Wed 3/16 | Orlando | FL | House of Blues | Thu 4/14 | St. Paul | IL | House of Blues |
| Thu 3/17 | Jacksonville | FL | Franklin Live | Fri 4/15 | Fargo | ND | Fitzgerald Theatre |
| Fri 3/18 | Myrtle Beach | SC | House of Blues | Sat 4/16 | Bozeman | MT | Fargo Theatre |
| Sat 3/19 | Atlanta | GA | The Roxy | Sun 4/18 | Bozeman | MT | The Fox Theatre |
| Sun 3/20 | Asheville | NC | The Orange Peel | Wed 4/20 | East Lake City | CO | in the Vence |
| Tue 3/22 | Winston Salem | NC | Ziggy's | Thu 4/21 | Boise | ID | The Big Easy |
| Wed 3/23 | Alexandria | VA | Birchmere | Fri 4/22 | Seattle | WA | Showbox |
| Thu 3/24 | Baltimore | MD | Flame Road Live | Sat 4/23 | Vancouver | BC | Commodore Ballroom |
| Fri 3/25 | Hartford | CT | Webster Theatre | Sun 4/24 | Portland | OR | Roxyland Theatre |
| Sat 3/26 | New York | NY | Town Hall | Tue 4/26 | San Francisco | CA | The Fillmore |
| Mon 3/28 | Philadelphia | PA | Tracadero | Wed 4/27 | Anaheim | CA | The Fillmore |
| Tue 3/29 | Westbury | NY | Westbury Music Fair | Thu 4/28 | Las Vegas | NV | House of Blues |
| Wed 3/30 | Savannah | GA | Starland Ballroom | Fri 4/29 | San Diego | CA | 4th and B |
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A full-page photograph of Greg Tribbett, a man with long dark hair and a beard, wearing a black t-shirt. He is holding a red Ibanez electric guitar and looking directly at the camera. The background is a blurred cityscape at night with lights.

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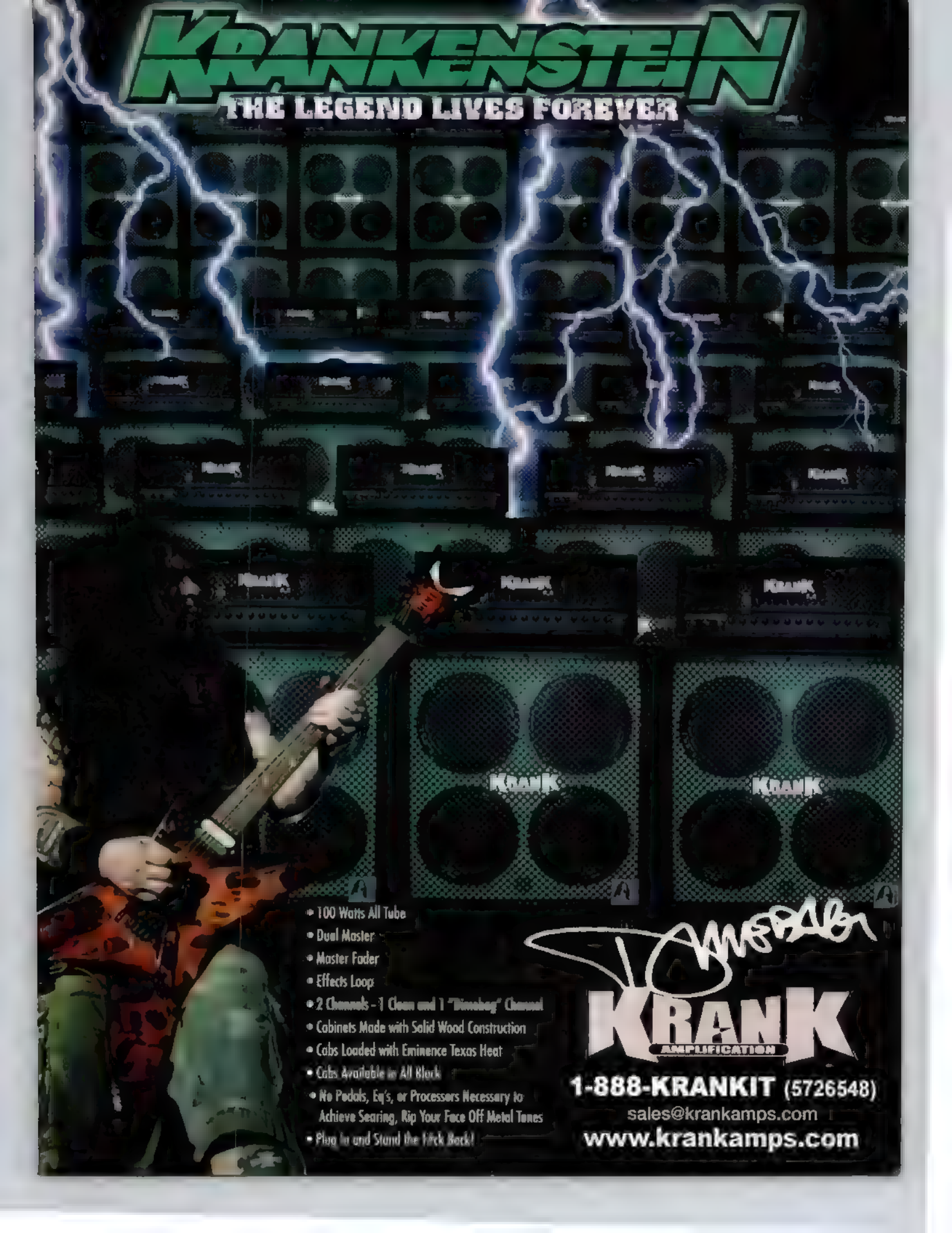
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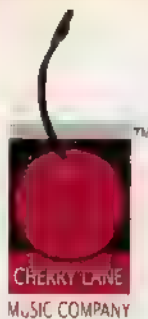
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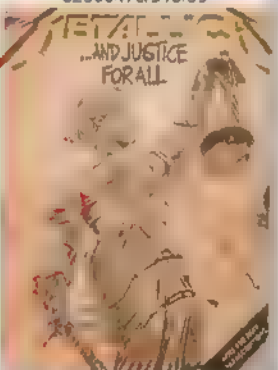
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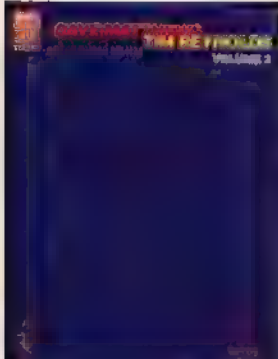
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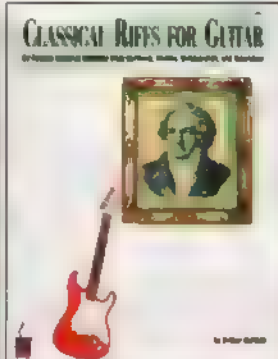
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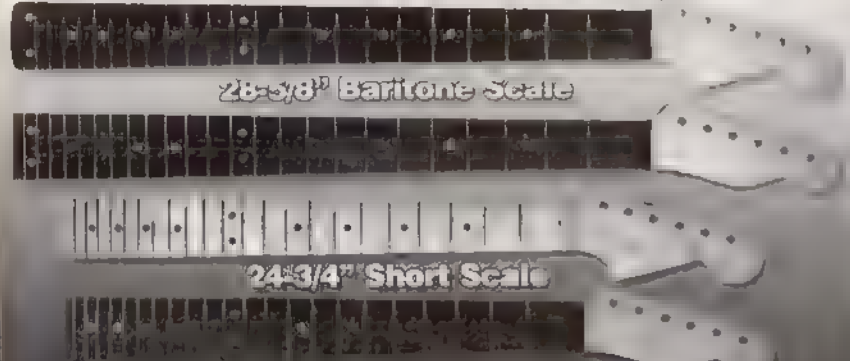
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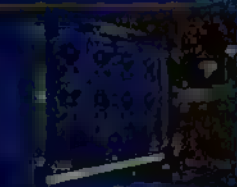
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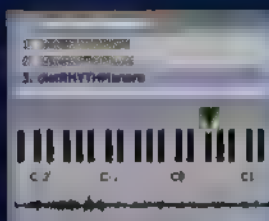
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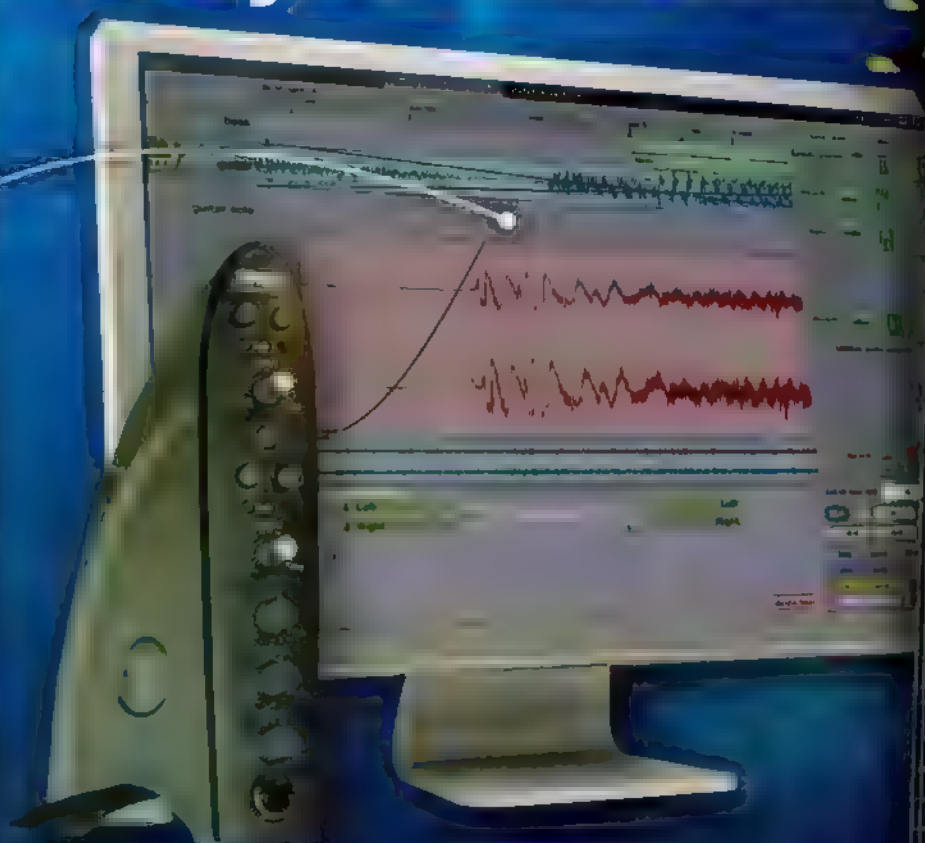


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THE WOODSHED

C'MON, LETS PLAY!

IT'S NO SECRET GUITAR PLAYING has been going through a dark age since the early Nineties. The rise of Nirvana and grunge rock made it "uncool," or at least immodest, to shred, jam or show off your chops in any obvious way.

Over the past few years, that attitude has changed gradually as new guitarists have arrived in a slow but steady stampede, demanding the right to express themselves through soloing and progressive-minded songwriting. In the past 12 months alone, ambitious, sprawling concept albums have been released by artists as diverse as Mastodon, the Mars Volta, Green Day, Steve Vai, Thrice and Lamb of God. Additionally, a new wave of incredibly dexterous guitar

players—including Children of Bodom's Alexi Laiho, Los Lonely Boys' Henry Garza and Shadows Fall's Matt Bachand and Jonathan Donais—have been shredding up the music world and turning conventional wisdom on its ear.

As far as we can tell, the dark ages are behind us and we are headed toward a full-on guitar renaissance. To help kick-start this trailblazing trend, *Guitar World* has devoted this special issue to these gutsy virtuosos. Vai, Zakk Wylde, Joe Satriani, Gary Moore and Yngwie Malmsteen are among the familiar faces featured. Even in the deepest, darkest days of grunge and nu-metal, these five master players kept the fret fires burning bright. It's only fitting that we pay

homage to them and their new projects.

But there are many intriguing new personalities to investigate, as well. In our 25th Anniversary Poll (February 2005), *Guitar World's* readers proclaimed Children of Bodom's Alexi Laiho and the Mars Volta's Omar Rodriguez-Lopez their picks for "future legends." In this issue we learn why—and how—these two guitarists are the leaders of the pack. Although they are worlds apart in style and philosophy, Laiho and Rodriguez-Lopez are united in their goal to push the boundaries of the guitar to dizzying new heights. And with these guys lighting the way, the next decade should be anything but dark.

—BRAD TOLINSKI
Editor-In-Chief

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Happy Anniversary, *Guitar World*!

You guys should be commended for your 25th Anniversary issue [Feb. 2005]. As a longtime reader, it was great to be taken back through *Guitar World's* incredible history. And the cover shot of Tom Morello, Jimmy Page,

Zakk Wylde, Slash and all those other guitar greats was one of the best ever. Here's to another 25!

—Shawn Gould
via email

Hard Times

I recently went to my first concert, where I saw Lamb of God, Fear Factor-

ry, Children of Bodom and Throwdown, and it kicked ass! Given the current state of popular music, I don't see why anyone would want to be a part of it. For me, the only way to go is heavy metal.

—Ben Shrumplin
Lawrence, KS

I just wanted to tell you how much I am enjoying Alexi Laiho's Thrash Course column. I'm glad to see a truly talented metal guitarist getting some recognition

—Dave
via email



A Soldier's Story

Here is a photo of my son, Specialist Chris Berryman, who is currently stationed in Iraq. Chris has been in Baghdad since October 2004 and will return home to his wife and new daughter in late 2005. He is a driver on a Bradley fighting vehicle for the Tiger Brigade. Chris has been playing guitar since he was 13 and is the guitarist in a Lake Charles, Louisiana-based band called Broken. He is an avid reader of *Guitar World*. Thank you.

—David Berryman
via email

Scorpion King

I have been a reader for many years, but few things excited me more than seeing the lesson with Uli Jon Roth [Feb. 2005] on how to play the Scorpions classic "The Sails of Charon." He is an amazing player and should be an inspiration to young musicians.

—Todd P.
via email

I have to give it to you guys for the lesson with Uli Jon Roth. I've known for decades about Uli's unmatched blend of musicality, facility and tone, and now your readers know, too.

—Lloyd Gillis
North Vancouver, BC
Canada

Boys Club

I'm not a big fan of blues rock, but the lesson with Henry Garza of the Los Lonely Boys in the January issue was amazing. The examples in the lesson are so much fun to play, and they definitely boosted my guitar skills. And the CD-ROM that came with the issue, which featured video of Henry playing all the examples, made it that much better.

—Jonathan Oakley
via email

The Los Lonely Boys have worked so hard and so long, and it was great to see your magazine recognize them as Breakthrough Artist of the Year. I'm a big fan of the band, not only because they put out real music, but because they truly appreciate their fans. They have hearts as big as Texas, and it shows.

—Veronica Evans
Austin, TX

CORRECTION

Due to a printing error in the January issue, the music images for Figures 1 and 2 in the Killswitch Engage lesson (page 74) contained incorrect markings. All the "4s" in Figure 2 should have been "5s." The two guitar parts in both figures should have been labeled "Gtr. 1 (Adam)" and "Gtr. 2 (Joel)," with "Gtr. 1" being the top part in each case and both guitars playing the first three bars of Figure 1. The footnotes in Figure 2 were to have read "photo" and "P.M. is slightly more pronounced on the G string."



REVEALED

THE TRUTH BEHIND THE GREATEST MOMENTS IN...

GUITAR HISTORY

JACK WHITE K.O.'S VON BONDIES SINGER AT NIGHTCLUB

The Story As the Detroit nightclub the Magic Stick, crimson-clad White Stripes guitarist Jack White knocked out Von Bondies lead singer Jason Stollsteimer. The Von Bondies record was released the very next week to much hype and press.

The Truth This genius marketing plan didn't go unnoticed by the record industry, and Jack White was immediately hired to revive the careers of such perennial low-sellers as Vince Neil, Loretta Lynn, Fred Durst and David Lee Roth.

DECEMBER

13

2003

S-500



Jake Cinninger

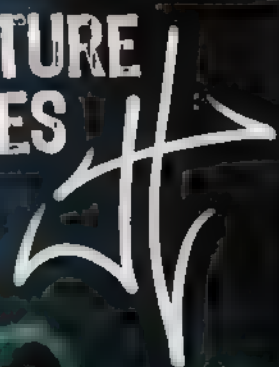
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Another Thing Comin'

A reunited **Judas Priest** deliver the goods once again.



from left: K.K. Downing, Rob Halford and Glenn Tipton

By RICHARD BIENSTOCK
Photograph by ROSS HALFIN

AFTER MORE THAN 10 YEARS, Judas Priest reunited with singer Rob Halford to perform on this past summer's Ozzfest. While the tour proved the group can still deliver the goods, it remained to be seen whether the long-awaited reunion was truly a creative rebirth or merely a descent into nostalgia. With the release of *Angel of Retribution* (Epic), the band's first album of new material with Halford since 1990's *Painkiller*, the answer is, a bit of both.

"With Rob back in the band, we sound like the Judas Priest everyone expects," says guitarist K.K. Downing. In other words, *Angel of Retribution* is an uncompromising mix of

chugging, *Screaming for Vengeance*-style riff rockers ("Deal with the Devil," "Hellrider") and majestic power metal anthems ("Judas Rising," "Revolution"), each stamped with the band's two signature calling cards: the manic twin-torpedo guitar harmonies of Downing and coguitarist Glenn Tipton and Halford's inimitable banshee wail.

The songs may be classic Priest, but the album's overall sound is fresh and modern, thanks to producer Roy Z., who lent a similar vibe to Halford's last two solo efforts. Credit also due to Tipton and Downing, who were open to experimentation. "We're a bit like mad professors when it comes to recording," says Tipton. "We'll try anything. We've still got our classic Marshall amp sound, but there's also

some processed things going on, as well as some effects we haven't tried in the past."

Downing says the songs on *Angel of Retribution* came "from us writing what we were feeling at the time, and a lot of that had to do with the reunion." As a result, the album contains its share of self-referential moments. The title and album art recall the angel that appeared on the cover of the band's 1976 effort, *Sad Wings of Destiny*. In addition, the track "Judas Rising," on which Halford delivers lines like "Forged out of flames, from chaos to destiny," acknowledges the band's storied past and promising future.

"With 'Judas Rising,' we're basically saying, 'We're back,'" says Tipton. "Not only that but we're also moving forward. More than 30 years in, this is a new beginning for us." ■

RAGE AGAINST THE MALMSTEEN

For Unleash the Fury, Yngwie Malmsteen fought his demons and came out the winner.

By JOE LALAINA

LAUGH AT YOURSELF, it is said, and the world laughs with you. Unfortunately for Yngwie Malmsteen, the world has been making fun of him for years over a 1988 air-rage incident that the Swedish shredder considered no laughing matter.

While on a flight to Japan during the *Odyssey* tour, Malmsteen and his band got drunk and behaved obnoxiously. "We were just being assholes, basically," he recalls. "After making all sorts of racket, we fell asleep." Shortly after he dozed off, a woman awakened Malmsteen by dousing him with a bucket of ice water. "She said, 'Cool down, boys,' but instead I exploded in rage. 'You unleashed the fuckin' fury!' I screamed. 'You stupid bitch! I'm gonna kull you!'"

One of his band members captured the moment on tape, and 14 years later, the recording surfaced on the internet as a digital file. Rather than cry foul, Malmsteen has joined the chorus of delighted downloaders and embraced his hysterically incendiary statement. "Lots of people told me I should title an album after it," he says, "so I did."

Dubbed *Unleash the Fury*, Malmsteen's new record is one of the heaviest discs of his career. Former Rainbow singer Dougie White cuts loose with powerful Ronnie James Dio-like vocals, but the show belongs, naturally, to Malmsteen. His groundbreaking neo-classical shred is abundant throughout the album, on hard-hitting metal opuses like "Cracking the Whip" and "Exile" and instrumentals like "Guardian Angel" and "Magic and Mayhem."

Ironically, although a drunken episode inspired the album's title, Malmsteen says he was clean and sober throughout the recording. "I don't even drink beer anymore," he says. "My clear state of mind enables me to completely focus on my music."

While the new album's title shows he isn't above laughing at himself, Yngwie is still Yngwie. "I probably couldn't be killed with conventional weapons" is his characteristically extravagant reply to a question about his resilient career. "Nuclear weapons are the only things that would kill me." We think we smell an album title. ■



YNGWIE MALMSTEEN: MOON/FEST/RET

Hollywood or Dust

Johnny Ramone statue is unveiled in L.A. cemetery

By CHRIS GILL

Photograph by CHRIS GILL

THE IMAGE OF Johnny Ramone playing his Mosrite while standing in a spread-legged pose is burned in the memories of Ramones fans everywhere. Now this iconic image of the man who invented punk rock guitar has been immortalized in a bronze statue that his wife, Linda Cummings, unveiled to the public on January 14 at the Hollywood Forever Cemetery in Los Angeles.

"Kids are going to go, 'Hey mom, who's that cool-looking guy over there with the guitar, leather jacket and funny haircut? I want to be that guy,'" said Nicolas Cage, one of several actors and musicians who spoke at the event. "Johnny is never going to die."

"Go worship his statue," commanded Rob Zombie. "That statue is saying to you, 'Look, fucker, I'm a fucking legend and respect this fuckin' thing.'"

Eddie Vedder, John Frusciante, Vincent Gallo, Pete Dinklage and Ramone's bandmates Tommy and CJ



shared weepy memories and humorous anecdotes with a crowd of nearly 1,000 friends and fans who gathered to pay final tribute to the legendary guitarist. Former Sex Pistols guitarist Steve Jones, producer Rick Rubin and Lisa Marie Presley also attended.

Ramone died September 15, 2004, of prostate cancer, and his body was cremated. The guitarist commissioned the \$100,000 statue

shortly before his death. It is situated near the grave of his former bandmate Dee Dee.

"This memorial is a fitting tribute to a man of passion and energy," said former Ramones drummer Tommy, the group's last surviving original member. "Many fans who come to pay their respects will feel that magic energy. Long may it stand in his glory." ■

GUILTY PLEASURES

by Gary Graff



The Offspring's
KEVIN
"NOODLES"
WASSERMAN

SONG

"Bridge Over Troubled Water"

Simon & Garfunkel
COLUMBIA 1970

"I got into this song as a kid. It was my father's record."

Sometimes when I'm touring and I've had enough of the loud-and-fast stuff I need to decompress. It's mellow music like this that brings me back down to earth."



BOOK

Lies and the Lying Liars Who Tell Them: A Fair and Balanced Look at the Right

By Al Franken
DUTTON 2003

"Lately, I've mostly been reading political books. This book is just a great read. Franken is pretty funny in it. He pokes fun at himself along with a lot of the conservative pundits."



MOVIE

The Waterboy
Directed by Frank Coraci

TOUCHSTONE PICTURES 1998
"This movie has so many bizarre characters that pop up just for a scene or two. And there are so many great lines like 'You can do it!' *The Waterboy* has always been a favorite of mine."



BRIAN ESCHBACH AND JOHN KEMPAINEN

What made you decide to become a guitarist?
BRIAN ESCHBACH For me, it was Ritchie Blackmore. His fusion of blues and classical styling in a pure rock sound has always been a huge influence on me.
JOHN KEMPAINEN I played violin for a while before I picked up a guitar. It was Ben

Kremer, a guy that lived on my street, who made me want to play guitar. He had a sweet Les Paul, and it inspired me to want to play.

What was the first song you learned?
ESCHBACH The chorus to Deep Purple's "Space Truckin'."
KEMPAINEN "Purple Haze" by Jimi Hendrix.

Do you remember your first gig?
ESCHBACH I was the bassist in a punk band, and we played at some house/grad party. Mosquitoes were eaten my ass through the whole set.
KEMPAINEN I was in a band with Jon Duerksen, the original guitarist for Black Dahlia Murder. We played a show at the Trumble House in Detroit. That place was like a black hole, but those were definitely good times.

What is your favorite piece of gear?
ESCHBACH My two-channel Mesa/Boogie Triple Rectifier. It's got more bells than I'll ever need.
KEMPAINEN My Triple Rect. as well, although I think its Mesa's bells are more comparable to Brian's cantaloupes.



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PAGE HAMILTON of Helmet

What's your main guitar?
An ESP Horizon Custom with a reverse headstock and a Floyd Rose.

Where did you get it?
From ESP around 1990 or '91. I went to them on the recommendation of a friend. At the time, I hadn't released anything but a punk rock seven-inch on Amphetamine Reptile, but they said, "Sure, we'd love to work with you." They had me go to a guitar store on 40th Street in New York to find what I wanted. I just started pulling the guitars off the shelf. I played four or five of them, and this one was good.

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It's just an amazing bank of sound. Even with heavy distortion, I can hear every note in my chord voicings. The voicings are generally pretty simple—root-fifth-octave on the bottom strings and some extensions on top: a sharp 11, maybe a 7th or this sustained voicing that I use a lot. I can use a lot of distortion and still have the guitar sound percussive and in your face, yet warm and full. Plus, the harmonics come out! That's the beauty of this electric guitar.

High on the Hog

After a much-needed break, Frank Marino returns with various Mahogany Rush projects.

By ALAN PAUL

IN THE FALL OF 1993, Frank Marino decided to end his music career after more than 20 years. During that time, he'd been leader of the power trio Mahogany Rush and a solo artist. But with his first child on the way, the guitarist decided it was time to choose a new career. "I got back from a tour and said, 'I've had it. I can't do this anymore,'" recalls Marino, whose fiery, Hendrix-influenced playing has won the praise of Zakk Wylde and others.

The guitarist immersed himself in family life and began running a computer, audio and video-networking company with his wife. A few years later, Marino logged onto the internet to conduct some genealogical research and stumbled upon a Mahogany Rush fan site



astounded to discover there was continued interest in his music. Marino sent a thank-you note to the web master and, in short order, became an active participant in the site, now located at mahoganyrush.com.

"I placed some songs I had recorded just for me on the web site," recalls Marino. "I had no intention of releasing these tracks, but the interest and encouragement was very nice. I get the same enjoyment from music whether the performance is public or private."

Those tracks were eventually compiled on 2000's *Eye of the Storm*, Marino's first album in eight years. With it, he began his slow reimmersion in the music business. Today, the guitarist is signed to Just a Minute Records, which recently released Mahogany Rush's two-CD *Real Live!* and will eventually reissue new versions of all the group's albums for which Marino can secure rights.

"I'm doing everything on my own terms," says Marino, "and I think my playing has matured a lot. Let's just say I'm enjoying it a lot more than I did the first time around." ■

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2.

3.

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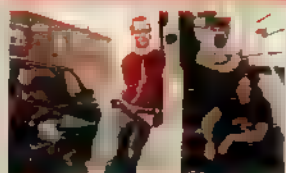
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INTRODUCING...

By ALAN PAUL AND BRAD ANGLE



BLUE MERLE

ALBUM *Burning in the Sun* (Island)
THE SOUND Heavy on acoustic guitar and mandolin, but more like Jeff Buckley and Coldplay than Bill Monroe.
HISTORY Guitarist Luke Reynolds and bassist Jason Oette began collaborating in Nashville three years ago. During a trip home to Vermont, Reynolds met mandolinist Beau Stapleton and invited him to join the band. Session drummer William Ellis, a college buddy of Oette's, rounded out the group's compellingly hooky, but deep, sound.
TALKBOX Says Reynolds, "We just met musicians we really loved playing with, and whatever instruments they played, that's what we used."



EMOK

ALBUM *Shove Your Head into the Ground and Feed It to the Earth* (Wrong)
THE SOUND Dense, cacophonous, Middle Eastern-influenced prog-metal.
HISTORY The three members grew up in a small, secluded town in Northern Israel. Emok was born when longtime friends Itai (bass) and Ofer (guitar) hooked up with drummer Bul. Their popularity grew once they moved to Tel Aviv. Emok have been based in New York since '98.
TALKBOX "This music started in Israel, and its roots are still there," says Ofer. "It's hardcore with careful melodic passages and a tender heart."



JESU

ALBUM *Jesu* (Hydra Head)
THE SOUND Melodic, dense and doomy, like a My Bloody Valentine/Neurosis hybrid. Distorted guitar lines fester and grow into turbulent, blissful soundscapes haunted by beautiful vocals.
HISTORY Jesu are the next evolution in industrial-metal maverick Justin Broadrick's prolific and influential career. A founding member of Napalm Death and Godflesh, the guitarist resurfaced in 2004 as Jesu with the two-song, 40-minute EP *Heart Ache*. For this pummeling full-length debut, he's joined by drummer Ted Parsons (Swans, Prong).
TALKBOX "Jesu is possibly the most self-indulgent and inward-looking album I've made," says Broadrick. "Appropriately, it has the most guitars I've ever recorded on a single album. Some songs have more than 10 layers of guitars."

HAWTHORNE HEIGHTS

Thrice As Nice

By JOE BOSSO

Photograph by JACK HOLTEL

I ENJOY A GOOD TRIPLE-AX attack as much as the next guy. The kind of primordial glee I get from watching three guitarists go *mano a mano* in a war of wattage is an experience of which I will never tire. Even so, the nagging question persists: When is too much guitar too much guitar?

"Never," insists Hawthorne Heights vocalist J.T. Woodruff, and he ought to know, since he's also one of the band's three guitarists. "It's not even a considera-

tion. For the kind of sound we want, we need three guitars."

That sound, mutable blasts of spleen-rupturing guitars juxtaposed with lush spaciousness, is the animating principle on *The Silence in Black and White* (Victory), the debut album from the Dayton, Ohio, band. It is also the linchpin of emo,

from left: Micah Carli, J.T. Woodruff and Casey Calvert



AXOLOGY

GUITARS
 (Woodruff) Gibson SG Standard, Epiphone SG Elite, (Calvert) Fender Esquire Scorpion Telecaster, Fender Blackout Telecaster (Carli) Gibson SG Supreme, Epiphone 63 F rebird V I
AMPS (Woodruff) Slovek 100 Lead Marshall JCM 800 (Calvert) Mesa/Boogie Dual Rectifier (Carli) 82 Marshall JCM 800
EFFECTS
 (Woodruff) various Line 6 units (Calvert) Morley volume pedal (Carli) Boss chorus, delay and tremolo pedals, Morley flanger
STRINGS
 (Woodruff) Dean Markley NickelSteel (.012), (Calvert) Dean Markley NickelSteel (.010), (Carli) Dean Markley Blue Steel (.012)

screamo and posthardcore.

But while Hawthorne Heights flirt with such subgenres—guitarist and second vocalist Casey Calvert's conniption fits are particularly persuasive—they deftly sidestep easy branding by tossing in nifty Iron Maiden riffage. "That's Micah's doing," says Calvert, referring to third guitarist Micah Carli. "He's way more into metal flash. J.T. and I hold down the rhythm so Micah can shine."

Given such praise, one might assume the metal-loving Carli, he of nimble fingers and possessor of *Power Slave*, is the band's MVP. "No comment," the guitarist responds. He's so deadpan and diplomatic that you believe him, until he punctuates the statement with a wink.

"I am obviously the best player in the band," counters Woodruff, with all the humility of Yngwie Malmsteen padlocked in a brewery. There's no way this guy means it, and a second later he gives it up. "That's not true. I can't even be compared to Micah. Casey and I are more equally matched. At practice, we like to battle to see who can play the best pinch harmonics." ■

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My Chemical Romance leave one in the toilet

By JON WIEDERHORN
Illustration by STEVEN CIANCANELLI

IF RAY TORO WASN'T SO TIGHT with his four bandmates in My Chemical Romance, he might think they didn't want him around. After all, they've ditched the guitarist twice in the middle of the night. Both incidents occurred at truck stops while Toro was in the bathroom.

The first episode took place in 2002, while the group was en route from San Francisco to Seattle in a van. "I don't know how you could fail to notice that someone you were

driving with wasn't in the van," muses Toro.

When he realized the group's vehicle was no longer in the truck stop parking lot, Toro reached for his cell and discovered his battery was dead. The problem was compounded by the fact that he'd programmed his bandmates' numbers into his phone and hadn't memorized them.

"After racking my brain, I was able to remember one of the guys' numbers," he says. "Someone at the truck stop let me use his phone, and about

20 minutes later the guys came back. They had gotten at least 10 miles down the road."

Less than a year later, MCR were driving through Long Island after a show with the Used and stopped at an Applebee's to grab a bite. When they got inside, they learned the restaurant was closing up. While Toro took a restroom break, the group returned to the bus and hit the road, leaving Toro with his pants down once again.

"I went back out and no one was there," he says. "I was like, 'Aw, man, not again!' But my cell phone was working that time, so I called them. They said, 'We know, we know. We're coming back to get you.'"



Blues great Son Seals dies at 62

By ALAN PAUL

THE MIGHTY CHICAGO bluesman Son Seals died on December 20 of complications from diabetes. He was 62.

Born Frank "Son" Seals in Osceola, Arkansas, in 1942, he grew up in his father's juke joint, the Dipsy Doodle, where he witnessed performances by blues legends like Sonny Boy Williamson. By the time he was 13, Seals was sitting in on drums for visiting performers. A few years later, he toured as guitarist with Earl Hooker and, later, drummed for Albert King.

Seals settled in Chicago in 1971 and focused on playing guitar and

being a frontman. His debut album, *The Son Seals Blues Band*, was released in 1973.

Throughout his 30-year career, Seals' work was marked by intensity, high energy and complete

immersion; his music sounded entirely unforced, like an extension of himself. Phish often performed Seals' "Funky Bitch," and the guitarist appeared several times with the jam icons, turning a new crop of fans onto his powerful playing.

In 1997, Seals' wife shot him in the face during a domestic dispute. Although he survived, he required extensive reconstructive surgery. Two years later, Seals' lower left leg was amputated, a consequence of his struggle with diabetes. Yet he continued to perform with the same unflaggingly fiery approach until just two months before his death. He is survived by a sister and 14 children. ■



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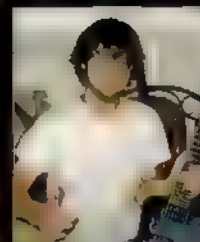
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HOMETOWN Saint Mar, MI
GUITARS Washburn MG-40 and Jackson basses
SONG I'VE BEEN PLAYING "Electric Crown" by Testament
GEAR I MOST WANT A Schecter Jägermeister guitar



LEE SENG YIP

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SONG I'VE BEEN PLAYING "Burning Angel" by Arch Enemy
GEAR I MOST WANT Ibanez K7



RYAN MIELECH

AGE 16
HOMETOWN Jacksonville, FL
GUITAR Washburn Dime 333DS
SONG I'VE BEEN PLAYING "For the Love of God" by Steve Vai
GEAR I MOST WANT I'd like Eddie Van Halen to come hotwire my pickups.

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Bedtime for Gonzo

Queens of the Stone Age turn down the aggression and come up with a dream of an album.

QUEENS OF THE STONE AGE

Lullabies to Paralyze

INTERSCOPE

THE STARS SEEMED ALIGNED for Queens of the Stone Age when they released their electrifying third album, *Songs for the Deaf*, in August 2002. Less than six months later, however, bassist Nick Oliveri, who had worked with frontman Josh Homme in various outfits since the early Nineties, was fired for being too much of a loose cannon. Oliveri wasn't just Homme's drinking buddy; he was the aggressive counterbalance to Homme's trippy melodies and the cowriter of most of the band's songs.

It's no surprise, then, that *Lullabies to Paralyze* isn't as loud as its predecessor.

Even so, anxious hashers need not worry: the new songs are more developed and every bit as captivating as those on *Songs for the Deaf*.

In Oliveri's absence, Queens of the Stone Age opt to be, if not heavy, then heavy lidded. Many of the cuts are driven by droning, unmuted power chords that continue for several bars before rupturing into more varied and explosive progressions. Vibrato-laden guitar squiggles, feedback bursts and wah-wah surges layered over these monochromatic passages further the hypnotic vibe, but Homme's dizzying riffs, melodic bass fills and consistently tuneful vocals keep the repetition from becoming wearisome.

When Queens of the Stone Age aren't droning away, they're toning down with surreal, atmospheric rhythms similar to the cinematic flourishes of their 2000 disc, *Rated R*. Tinkling piano, sonar guitar blips and background vocals that sound like a Theremin are just a few of the sounds the band incorporates into its mind-altering brew. "Broken Box" features a one-chord piano line over a throbbing, surging rhythm and some coughing pedal-effect noise, while "You Got a Killer Scene" is dusky and bluesy, with a churning main riff and lead guitar work that

sounds like a battle between Zappa, Clapton and Santana.

In addition, the band members have become more adept with their dynamics, switching rhythms abruptly without sounding mathematical and shifting in mood from ethereal to stompy without feeling forced. On the opening part of "Everybody Knows That You're Insane," Homme and Van Leeuwen interweave sustained power chords, mesmeric slide guitar and undistorted arpeggios. Then, just when it seems as if Homme has smoked too much dope and flown to the dark side of the moon, the band catapults into one of its patented, crunching sing-along choruses.

Despite the droning and dreamy motifs, *Lullabies to Paralyze* is a refreshingly diverse album full of varying moods and textures.

"Lullaby" is an acoustic love song reminiscent of "Greensleeves," "Little Sister" is lively and anthemic, and "Skin on Skin" is raw and sensual, writhing through a slithery riff and an undulating solo. The song is heightened by high-pitched vocals and lyrics that are as

close as the band will ever get to Prince: "Sneakin' love from behind/I got a one-track mind/We got us skin on skin hey baby/I wanna lick your tomato." And just as the song seems ready to climax, we're treated to 15 seconds of distant guitar delay and heavy breathing before the main riff kicks back in.

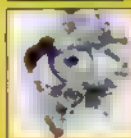
Lullabies to Paralyze is a triumph for Queens of the Stone Age. It's proof Homme has always been the band's brainstem and performs exceptionally well under pressure. The album also illustrates the group's ability to grow musically without abandoning its past. Perhaps most significantly, it demonstrates that strong, catchy songwriting, heavy riffs and warped psychedelia can both coexist and feed off one another in a wholesome harmonic convergence. In other words, this shit really rocks, dude.

—Jan Wiederhorn



Editors' Picks

GUITAR



Neal Schon

I on U

Favored Nations
On his first solo outing in five years, Neal Schon proves his journey goes on forever. The arena-guitar titan concocts a dizzying collection of epic fusions of such pure, pristine tones and fearless dynamics that his former collaborator Jan Hammer will be moved to wait for him in a dark alley. But Schon hasn't abandoned his early rock beginnings; he's still flashing across his fretboard with uncommon speed as he effortlessly moves from the edgy pomp rock of "The Chamber" to the shimmering New Ageisms of "Timeless Motion" and the agitated funk of "Loner's Dream."
—Jaan Uheiszi

ROCK



Theory of a Deadman

Gasoline
Roadrunner
The fuel that gives this Canadian combo's second disc its name can power a sharp new ride or burn a bridge. Theory of a Deadman perform the sonic equivalents on *Gasoline*, firing up their brooding rock with touches of glam-style guitar on the Cult-like "Hating Hollywood" and moving beyond

the post-grunge electric guitar-driven sound of their debut on the acoustic-driven "No Surprise." With its wide array of quiet interludes, *Gasoline* proves you can speak softly and connect with a big sonic stick.
—David Sprague

ROCK



Hed p.e.

Only in America

Koch
For years, these Californians have been mashing thrash-punk guitars together with hip-hop beats. Several lineup changes later, Hed p.e. are still flashing away, but while their middle fingers are raised, their eyes are aimed squarely at the dance floor. That focus translates into stoned booty-shaking grooves (the Lil Jon-styled "Represent") and furious moshpit eruptions ("The Truth," which showcases the hammer-down power of new guitarist Jaxon).
—David Sprague

METAL



Fozzy

All That Remains

Ash
Formed by WWE wrestler Chris Jericho, heavy metal band Fozzy have made two records of mostly cover tunes and a Spinal Tap-style satire about them—

selfes. *All That Remains* is the group's bid to be taken seriously, an album of originals that incorporates the melodic sheen of Eighties metal and the percussive punch of nu-metal. Jericho's vocals soar, but it's the eclectic axwork of Rich Ward—who effortlessly shifts from sustained Dokken-style chord progressions to serrated down-tuned savagery—that drives the songs. The acrobatic guest solos of Zakk Wylde and ex-Megadeth guitarist Marty Friedman don't hurt, either.
—Jon Wiederhorn

BLUES



Duke and Ronnie

The Duke Meets the Earl
Stony Plain
The first studio pairing of these long-time pickin' buddies and blues guitar virtuosos is a genial fireworks display of elegant bent notes, shimmering vibrato and stinky Strat and hollowbody tones that whisper and howl. Robillard and Earl explore the styles of T-Bone Walker, B.B. King, Magic Sam, Otis Rush, Eddie Taylor and other legends in these mostly instrumental numbers, but the soul is all their own. The result: everything you need to know about traditional electric blues six-string—from Chicago to Texas to Mississippi—in nine tunes and 20 fingers.
—Ted Drozdowski

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GARY MOORE

He's a blues legend who played in Thin Lizzy and inspired Randy Rhoads. But what Guitar World readers really want to know is...

Your guitar work on Thin Lizzy's Black Rose was extremely influential to me. Please describe your working relationship with [bassist/lead singer] Phil Lynott.

—Joseph McKagan

I met Phil when I was 16 and we were in a band called Skid Row. He didn't play bass at the time; he was just the singer, and he got fired because he couldn't sing. After that, Phil and I worked together off and on. We had a love-hate thing; we couldn't work together for long periods. For example, my first stint in Thin Lizzy lasted only four months. Still, together we had a good creative spirit. We had a lot of common musical ground, from blues to Celtic music, and it helped us come up with good songs. We worked together closely on the Black Rose material; I was practically his right-hand man. I wrote a big part of "My Sarah" and we wrote much of the title track together. I came up with a lot of the melodic ideas and brought in the Celtic aspects.

You recorded Still Got the Blues with three blues titans: Albert King, Albert Collins and B.B. King. How were they to work with?

—Jeff Goodman

When I did *Still Got the Blues*, I assumed Albert King, one of my first and greatest guitar heroes, would say no, but much to my pleasure and surprise, he agreed and came to England for the recording. I had gotten one of the lyrics wrong on "Oh Pretty Woman" and he picked up on it straight away. He jumped up and said, "Stop the tape!" He corrected me, then kept repeating it every half hour and looking over his glasses at me like a headmaster. We spent several days in the studio, and I learned nothing watching him play because he was so idiosyncratic. It was an incredibly great experience for me.

Albert Collins was great too, a sweet, lovely gentleman who was fun and easy to be around. He just blew me away. We toured together for several months and played several songs together each night, which was a treat because he was such a great, funky player. He was very intrigued by distortion, so I gave him one of my Tube Screemers. He put it on top of his amp and left it on all the time for the rest of his career.

B.B. is another legend, of course, and the first of these guys I heard as a kid. He was so relaxed and self-deprecating, a very humble guy who was lovely to be around. He came to the studio, sat down in the control room and just played.

How did you come to own Peter Green's '59 Les Paul, and do you still have it?

—R. Carver

Peter discovered my group Skid Row in Dublin in the late Sixties when I was 16. He was in Fleetwood Mac at the time. Shortly after we met, the group started opening for Fleetwood Mac and I began hanging out with him—and he was one of my favorite players! At some point, he told me he was leaving the band. He was going through a head trip and wanted to get rid of his possessions. I was playing at the Marquee Club and Peter asked if I wanted to borrow his '59 Les Paul, which was the guitar for me. I wanted it more than anything. The next day I went to his parents' house and picked it up. A few days later, he called and asked if I wanted to buy it. I said, "I can't afford it," but he said, "Sell your guitar and just give me what you get for it." I sold my SG for about 150 pounds, and he didn't take even that. He said, "I'll just take what I paid for it," which was about 120 pounds. I knew he wasn't in the best frame of (continued on page 86)



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HOW I WROTE A HIT SINGLE!

Sum 41

"We're All to Blame"

Sum 41 guitarists Deryck Whibley and Dave Baksh reveal how they wrote, recorded and played "We're All to Blame," the hit single from the band's latest release, *Chuck*.

Interview by ANDY ALEDORT
Photograph by JUSTIN BORUCKI

The Inspiration

DAVE BAKSH We were asked by War Child Canada to participate in a documentary it was making about the civil war in the African Congo and its effect on children. While we were there, a firefight broke out between the warring factions, and we had to be evacuated from our hotel. "We're All to Blame" was written that same day and it was inspired by the ordeal.

DERYCK WHIBLEY When we got back home to Toronto, I remembered the entire song perfectly. I recorded a demo of it and gave a copy to each member of the band. I showed it to Greg Nori, our manager and producer, and even though our new record was finished, he said, "This is going to be the first single." We all felt the song had to be on the new album, so we recorded it right away.

BAKSH Deryck had written the main parts of the song. We worked as a band to hash out the rest of the arrangement, and I wrote my backing guitar figures.

The Recording

WHIBLEY We recorded the drums at Sound City, in L.A., and the guitars at a tiny Toronto studio called Reaction.

BAKSH My amps were a four-channel Diezel, a Bogner Uberschall and an Ecstasy and a VHT 50-watt Pitbull. The Diezel and the VHT were paired together, and they

were all played through 4x12 cabinets. It sounded awesome! My normal setup is a Marshall DSL 50-watt and a Soldano SLO-100.

WHIBLEY We also used an original Sixties Marshall "Plexi" [1959 SLP model] that's been modified. We played some different guitars on this record. Our main guitar was the LTD version of the ESP Max Cavalera Signature guitar [MC-200 LTD], which has a single Seymour Duncan HB-103 in the bridge position. And we used an original '61 SG Les Paul. For the acoustic tracks, I used a '76 Gibson Dove. All the guitars on this song are tuned down one half step [low to high: Eb Ab Db Gb Bb Eb].

BAKSH I used my PRS Singlecut for all the lead lines and solos. The only effects I used were a chorus pedal, on the song's chorus, and a Dunlop Rotovibe. Deryck played all the acoustic guitars. He's a big Oasis fan, and this seemed like the right record to emphasize that part of our sound.

Working on this song was a bit difficult at first because it has so many transitions. I don't care whether anyone else likes it not. We're just happy we got a song out of all these parts! [laughs]



Dave Baksh (left)
and Deryck Whibley

How to Play "We're All to Blame"

BAKSH The track begins with some out-of-tune singing. That's Steve [Jock, drummer] and me fucking around in the studio to piss off Greg [Nori]. We were pretending to be Bryan Adams! [laughs]

The song kicks off with my E octave riff [FIGURE 1, bar 1]. Then Deryck and I play accented power chords [FIGURE 1, bar 2]. This is followed by a quickly

strummed open E5 chord; aside from the initial accent on "one," all the strums are palm muted. The strumming is abruptly interrupted on beat four with a high-pitched chord played as natural harmonics [N.H.] on the top three strings.

WHIBLEY At the verse [FIGURE 2], Dave plays a single-note line for the first two bars while I lay out. I join him for a low power-chord riff played across the next two bars. The second time through this four-bar section, Dave plays a different melody for the single-note riff [as indicated in bar 2 of FIGURE 2].

BAKSH In the second half of the verse section [FIGURE 3], I play strummed octaves to harmonize the single-note lines played in the first two bars of the verse. This octave

melody changes accordingly when this four-bar section is repeated [as indicated in bars 1 and 2 of FIGURE 3].

WHIBLEY The chorus [FIGURE 4] begins with four full, sustained open chords played with a clean tone and a half-time feel. After playing these chords once, I repeat them with a rhythmic strumming pattern while Dave arpeggiates higher voicings of each chord on the top three strings. We do this

WHISKEY On the outro chorus I play the same chord progressions used during the second chorus [Am-Dm-G-Em and Am-F-C-G]; over the Am-F-C-G changes, Dave introduces a complementary melodic figure that's played as strummed octaves on the fifth and third strings. The song ends with an outro that emphasizes my acoustic guitar and piano tracks.

WHISKEY I don't know what makes a song a hit. I never think about that when I'm writing a song. I think people like this song because it sounds different from everything else out there. I like it because it's not trying to be a hit and it's not trying to fit into a "radio hit" format. But if it does well, that's even better.

BAKSH I don't know why other people like the song, but I like it because it encapsulates the vibe of our new record within three minutes. It's a good summary of where we're at right now. And the song shows how Deryck's lyric writing has grown so much over the past few years. He used to talk about hangovers; now he's addressing much bigger life issues. The song represents a good point of growth for the entire band. ■

WE'RE ALL TO BLAME Words and Music by
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FIGURE 6. bcd140^{+/+} bars 5-12. 2-10-97.

HOW I WROTE A CLASSIC ROCK RIFF!

The Doobie Brothers "Long Train Runnin' "

Founding member and guitarist Tom Johnston discusses the writing, recording and performance of the band's 1973 classic.

Interview by ANDY ALEDORT

The Inspiration

TOM JOHNSTON This song began as an instrumental jam. We were playing it as early as 1970. We played it that way for three years, until our producer, Ted Templeman, said, "Why don't you write some words for that?" I said, "You're nuts! This song will never do anything!" I considered it a jam song and that's all. At the last minute, though, I took his advice and, surprisingly, it became a hit.

The Recording

This song was recorded for 1973's *The Captain and Me* at Amigo Studios in Burbank, California, which is where we did just about everything in those days. I believe I used my 1970 Goldtop Les Paul through a Fender Twin Reverb. Today, I use PRS guitars almost exclusively, plus a Strat made by [California guitar tech] Mark Brown. For amplifiers, I use Mesa/Boogies.

How to Play "Long Train Runnin' "

For the opening riff [see **FIGURE 1**, *Gtr. 1 part*], I barre my index finger across the 10th fret, strum across all of the strings and then immediately bring down my ring finger on the D string at the 12th fret and the middle finger at the 11th fret on the B string, sounding Gm7. The Gm7 chord is strummed twice, and then I release the fret-hand pressure and strum across all of the muted strings in a 16th-note rhythm, followed by a repeat of the initial hammered Gm7 chord.

Why "Long Train Runnin' " Is a Classic

Guitarists like to play this riff. It's not all-out funk, and it's not a 4/4 rocker; it covers a lot of bases, musically speaking. Although the song did well on rock radio, it crossed over into the r&b market, too.

Another important element is the way my guitar part and Patrick Simmons' guitar part work together: while I'm doing the full-strummed funky figure, he adds a complementary single-note acoustic part [see **FIGURE 1**, *Gtr. 2 part*], providing counterpoint to the hard-driving rhythm. This is a great example of how our styles work together and represents the basis of the band's sound in those days [FIGURE 2 shows the rest of the song's chords].

Our latest CD release, *Live at Wolf Trap*, is the audio equivalent of the *Live at Wolf Trap* DVD, which preceded it. The DVD was shot in the summer of 2004. We're still playing more than 100 shows a year, and we're fortunate that our fan base is solid and the demand is still there. Right now we're gearing up to make a new studio record, which is something I'm really looking forward to. ■



FIGURE 1 Intro riff

Figure 1 shows the guitar parts for the intro riff. It includes two guitar parts: Gtr. 1 (Highly distorted) and Gtr. 2 (Acoustic). The tempo is marked as Moderately ♩ = 114. The key signature is one flat (Bb). The Gtr. 1 part features a full-strummed funky figure with a barre at the 10th fret and a Gm7 chord. The Gtr. 2 part features a complementary single-note acoustic part. The figure includes chord diagrams for Dm11, Gm7, and Dm11 (1st fret).

FIGURE 2 verse and chorus chords

Figure 2 shows the chords for the verse and chorus. The chords are Gm7, Gm13, Eb7, Gm/D, and D7. Each chord is shown with a diagram and a fingering (1 3 1 4).

LONG TRAIN RUNNIN' By TOM JOHNSTON Copyright © 1973 (Renewed) WARNER TAMERLANE PUBLISHING CORP. All Rights Reserved. Used by Permission Warner Brothers Publications U.S. Inc. Miami, Florida 33104.

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Interview by ALAN PAUL

"MACHINE GUN"

Jimi Hendrix

Band of Gypsies

CAPitol 1970

"I consider this the greatest electric guitar performance ever, and it was done with just a Stratocaster, a couple of pedals and three Marshall stacks. On this one track, Jimi Hendrix delivered an entire set of techniques that we consider essential today, and he did it while playing a song no one in the audience had ever heard. This song is simultaneously the history of rock and roll and a huge leap into the future. It's just fantastic on every level: the rhythm, the solo, the feedback, the vibrato...everything."

"WOODOO CHILD"

(SLIGHT RETURN)

Jimi Hendrix

Electric Ladyland

MCA 1968

"This is a singular guitar performance, with no overdubbing or separate rhythm and solo tracks. You can't tell the rhythm from the melody from the solo because Hendrix always filled the spaces in his songs with exactly enough material. When the guitarist in a trio takes a solo, the absence of a rhythm guitar is the sonic equivalent of the rug being pulled out from under you. It shows Jimi's incredible talent that he can switch between rhythm and solo work so gracefully. The way he comes up with very long phrases, wraps them up, then explores a whole new avenue over the same, essentially open chord structure is endlessly fascinating to me."

"ARE YOU EXPERIENCED"

Jimi Hendrix

Are You Experienced

MCA 1967

"In the midst of a psychedelic song about going through a crazy, cathartic experience, Hendrix created a solo that could make you cry, because his heart was completely in it.

Other guitarists got caught up in being as psychedelic as they could, but Hendrix always kept his heart involved."

"MAY THIS BE LOVE"

Jimi Hendrix

Are You Experienced

MCA 1967

"I'm sure people are rolling their eyes at all the Hendrix on my list, but he created a new language we all use to express feelings through music. A lot of guitar players tried to be bluesy or cause a sensation, but they seldom tried to make their music as beautiful as jazz or classical. Yet, in the midst of making some of the craziest music of the time, Hendrix completely changed his style for this one remarkably beautiful song. I thought that was groundbreaking. He achieved real beauty on the guitar. Such a simple recording achieves so much. It's something worth pondering while in the studio."

"CROSSROADS"

Cream

Wheels of Fire

POLYDOR 1968

"This was such a robust, masculine, loud way of playing blues. Clapton's a totally inspired live player, and, here, the whole band is going nuts. It's a simple blues song and Clapton made it sound totally natural, as if he's never heard it before and it's rolling right off his fingers. This instantly became the benchmark for how to play trio blues-rock. Like 'Machine Gun,' it is a really well-composed live performance."

"SINCE I'VE BEEN LOVING YOU"

Led Zeppelin

Led Zeppelin III

ATLANTIC 1970

"Zep stand alone, as this track makes clear. It is a simple blues made incredibly complex by unusual elements and by each member going out on a limb in terms of their technique. It's probably Robert Plant's best performance. Jones' organ work is fascinating, and Page's guitar work is



unusual. His rhythm is very loose and dirty, yet he employs these compound thirds, which I don't think anyone had done, and the solo has parts that are like a meat grinder working wonderfully off of very sweet, melodic passages."

"RED ALERT"

Tony Williams' Lifetime

Believe It

COLUMBIA 1975

"This Allan Holdsworth solo made me realize what can be done with a rock guitar and a knowledge of the music of John Coltrane and Miles Davis. He uses his incredible technique to reach out and grab you emotionally, rather than to show off. Although he uses a rather complex group of modes, at the heart is a riff that sounds like 'The Immigrant Song' combined with a fusion tune. The solo starts off really spooky and melodic, but once the progression gets going, he flies around, traversing keys and employing chromaticism. It's complex, but he makes it sound as easy and tight as playing a minor pentatonic. It

makes my heart beat faster; makes me feel like I am flying through space. And it ends on a suspended note, which surprises me every single time I hear it."

"BIRDS OF FIRE"

The Mahavishnu Orchestra

Birds of Fire

COLUMBIA 1972

"My first reaction was, 'What the hell is that?' John McLaughlin uses all these chords you can't find in any book, and the band is so inspired. Every chord seems to have extra notes, and the raw intensity of his guitar work is mind boggling." ["Birds of Fire" is transcribed in this issue.]

"TOMORROW NEVER KNOWS"

The Beatles

Revolver

CAPITOL 1966

"When I first heard this song, I thought it had nothing to do with the past. To me, it's the first real rock song ever recorded. I could never figure out how to try

to play it. I mean, just try to find a guitar chord in there! Also, the great backward guitar solo no doubt had a huge influence on Jimi Hendrix."

"WE ARE THE CHAMPIONS"

Queen

News of the World

HOLLYWOOD 1977

"This is a pure gem, from top to bottom. A track like this puts you in your place as a musician, and the guitar sound captures the heart and soul of Brian May. When he solos, everything else fades to the background. It's raw, beautiful and dramatic."

"LOADED"

ZZ Top

Rhythmmeen

RCA 1996

"On the last couple of ZZ Top albums, Billy Gibbons has shown that he's so far ahead with Delta blues, it will take the rest of us a decade to catch up with him. I don't know how he achieved the very odd sound here. When I asked him about it, he cleverly changed the subject. For 'Loaded,' he took what sounds like a guitar cable cutting out and turned it into a great, top-to-bottom sound. How did he make it work? He's Billy Gibbons, and that's his special power."

"HURT"

Nine Inch Nails

The Downward Spiral

NOTHING 1994

"This may be the best song written in the Nineties, and it influenced me tremendously. It served as a guidepost, even though my music sounds nothing like it. The composition is so light, it reminded me of some weird, forgotten Mozart track he wrote while strung out on Austrian grog. This progression is so delicate, yet menacing and pathetically beautiful. I love the pounding drums in the chorus and the extremely twisted lyrics. It made me think a new songwriting level had been achieved."



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GUITAR WORLD
PRESENTS
The Virtuosos

Use Your

Illusions.

Godlike guitar virtuoso **Steve Vai** whips it out and lets his freak flag fly on *Real Illusions: Reflections*, a rock opera of epic proportions.

WONDER IF ANYONE will ever hear this music the way I do," says Steve Vai with a sigh. His new album, *Real Illusions: Reflections* (Epic), contains some of the most glorious playing ever to fly from the fingers of the man many consider the dean of rock guitar pyrotechnics. Tracks like "Freak Show Excess" are supernovas of virtuosity, exploding and imploding in ways that warp the multidimensional twang bar of quantum physics. But there are also moments of incredibly tender, lyrical playing. On ballads like "K'm-Pee-Du-Wee," Vai's guitar gently weeps with all the nuanced eloquence and vulnerability of a human voice crying out to God.

And yet, Vai looks concerned. Even by his own daunting standards, *Real Illusions* is a challenging and ambitious disc, a full-blown

concept album with an elliptically submerged plot line and phantasmagorical dreamscapes worthy of prog-rock's Seventies heyday. The plot's mystical occurrences are seen mainly through the eyes of the insane visionary protagonist, Captain Drake Mason.

"So what do you *really* think?" Vai demands, like some inquisitor standing midway between freedom and the gallows. "You must've said, 'Vai's really lost it this time.'"

The guitarist is seated in the darkened control room of the Mothership, his Hollywood Hills recording studio and residence. Strategically placed candles impart a rosy glow to the space. A trail of fragrant smoke ascends from an incense stick placed alongside a large, flat-screen computer monitor, which beams cool-blue light across Vai's

furrowed brow and aquiline nose. Framed by soft, dark brown hair, the guitarist's pensive features are still crisp and taut at age 44.

Vai has spent much of the past few years holed up in this room working on *Real Illusions: Reflections*. In many ways Captain Drake Mason's tormented spiritual quest mirrors Vai's own Promethean struggle to complete the album. Reluctantly abandoning his initial plans to call in an all-star cast of guest rock luminaries, Vai hunkered down with bass wiz Billy Sheehan—their first studio collaboration with Vai since they backed David Lee Roth in the Eighties—and drummer Jeremy Colson. Countless tracks were recorded, then rejected or radically recast. "I threw out the crap," says Vai, "and tried to concentrate on my strengths."

by Alan Paul

PHOTOGRAPHS BY ROSS HALFIN

The result is a work in the tradition of Pete Townshend's *Lifhouse* or Brian Wilson's *Smile*, an impossibly grand scheme that collides with the real world's harsh realities. But like those albums, *Real Illusions* may, after a period of years, become a work that leaves fans speculating, arguing and drooling with awe, while the artist gets a weird gleam in his eye and talks about all that could have been.

"On this record I really focused on harmonic structure and creating harmonic atmospheres," says Vai. "I tried to get into the psychology of chords. In a song like 'Dying for Your Love,' every modulation is a micro universe."

The album stretched Vai compositionally and vocally. "I don't know how people will feel about my falsetto," he says with a shrug. And although *Real Illusions*' plot may be hard to follow, its underlying emotions become palpable when Vai lets his guitar do the talking.

We expect no less from the man who has always been the thinking person's ax virtuoso. Never content within the shred ghetto, Vai has embarked on adventurous collaborations with artists like Frank Zappa, Whitesnake,

Johnny Rotten, classical guitarist Sharon Isbin, Indian sarangi wrangler Surinder Sandhu and Amsterdam's Metropol Orkest, which performs on *Real Illusions*' yearning composition "Lotus Feet." Vai's new album comes at a time where there seems to be a renewed emphasis on rock musicianship and big narrative albums such as Green Day's *American Idiot* and the Mars Volta's *Frances the Mute*.

"So I'm right on time, huh?" says Vai. He laughs, savoring the irony of synchronicity.

•••••

GUITAR WORLD People are saying virtuosity is coming back. Do you hear it?

STEVE VAI I get a lot of tapes, because I run the Favored Nations label, and it's a thrill to hear what some people are doing. I think it's human nature to want to achieve, and kids these days want to achieve things on an instrument. They're gonna rebel against whatever has become pop-culture wallpaper. And whatever you may have read over the past 10 years in any guitar magazine, being

able to play the shut out of the guitar is cool. And it's always gonna come back, because it's fun, man.

GW What does it mean to you to be a virtuoso guitarist? And how has your perception of that role changed over the years?

VAI I'm very honored and thrilled to be considered an accomplished player. I wear that badge very proudly. But for me, virtuosity is not about just playing fast; it's about your command over the instrument, your ability to control intonation, vibrato and everything. There's a liberation that

"I'm very honored to be considered an accomplished player. I wear that badge very proudly."

comes with having that kind of understanding and control. When you're really confident, you can do no wrong. Whether you're going to give a speech, drive a car or make love, when you're really focused, there's nobody gonna tell you shit.

GW How does one cultivate that kind of confidence?

VAI First of all, by being able to visualize the confidence, the effortlessness. Then you gotta put a lot of hard work in.

GW So as a younger man, would you sit down and visualize yourself as a virtuoso guitarist?

VAI I did that more when I was older and realized the importance of visualization. If you can't visualize it, how can you do it? But it takes a lifetime of focus. When you're absorbed by something like the guitar, anything away from it is pain. When I was growing up, and many times even now, when I wasn't playing, I was in pain. Maybe it was because I was a gawky kid in school who didn't have a particular social group he was attached to. There were issues in my family that left me empty at times. But mastering the guitar gave me a sense of dignity that I really needed. The better I got, the better I felt about myself.

GW What drew you to the story line in *Real Illusions*? Why did you want to write about insanity and spiritual questing?

VAI I'm just a tormented spiritual seeker. Whenever we enter the creative part of our brain, I believe that we immediately gravitate toward the things that are most interesting to us. That's why a lot of artists focus on political issues; it's very important to them. Or love issues, 'cause their heart is broken, or they hate their girlfriend so much they want to kill her. Some people write songs about fast cars. But when I enter that creative space, I just seem to gravitate toward spiritual issues. For better or worse, that's what's on my mind most of the time. On the other hand, I have all this ability on the guitar and an ear to hear music a certain way. My mind just marries those two things together, and there's a lot of tension there.

GW With regard to the album's plot and characters, Captain Drake Mason and Eve Patterson are father and mother to Lucas Mason, a.k.a. K'm-Pee-Du-Wee?

VAI Wow, how did you deduce that? I can't believe you grasped that. The role of Captain Drake Mason was originally supposed to be performed by David Bowie. Originally, my concept was to have all these guest artists, like Annie Lennox and Lenny Kravitz, sing the roles. I wanted to have Tom Waits as the main preacher, Pamposh. But it was impossible. These people were like, "Steve Vai? The guitar player?" The response I got was equivalent to "This guy's

(continued on page 90)





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The Freak Unleashed

In the first of a two
part lesson, **Steve Vai**
takes you note by note
through his volcanic
instrumental "Freak
Show Excess."

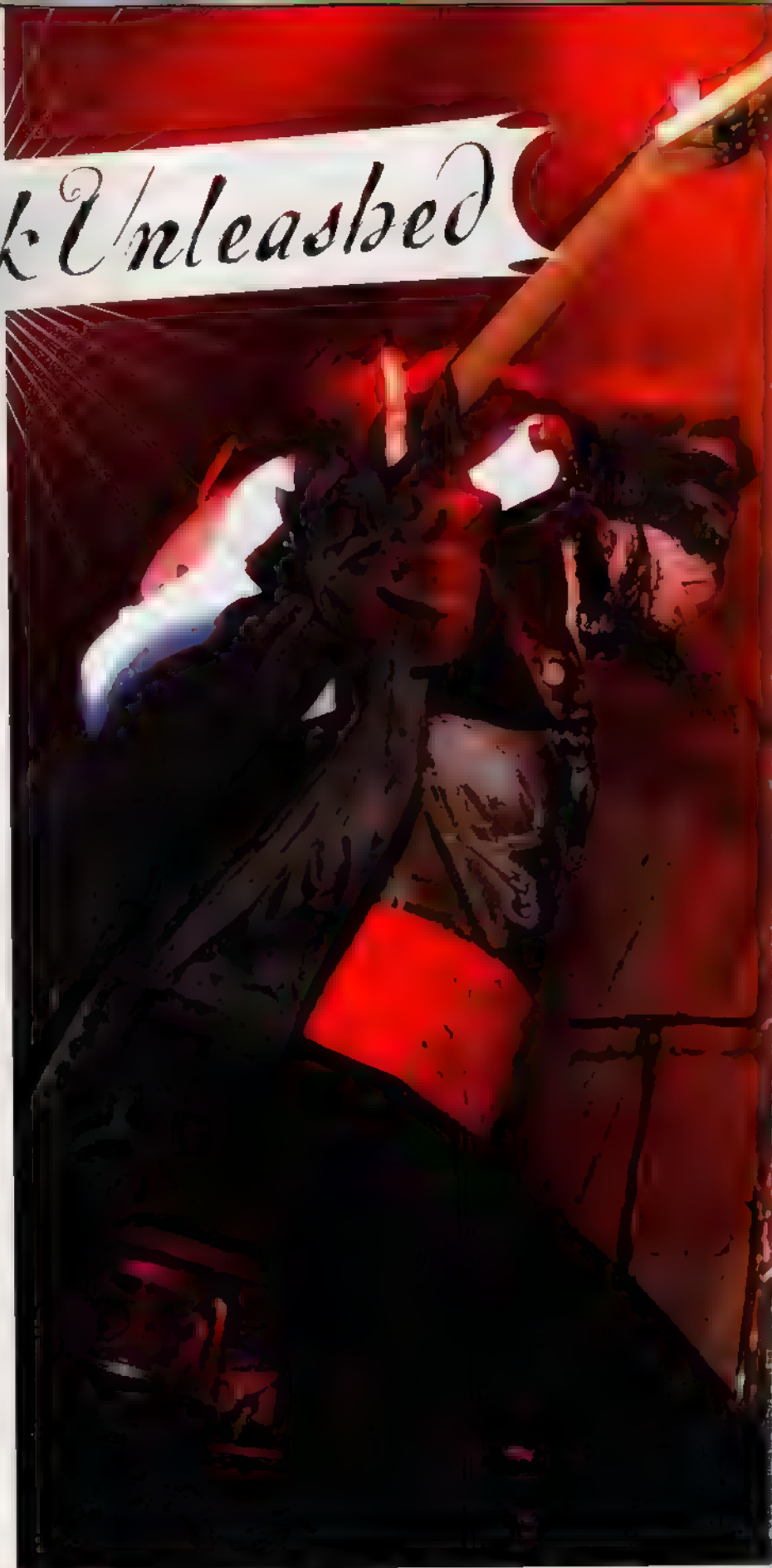
by Steve Vai

IN THIS TWO-PART lesson, I'm going to explore my over-the-top guitar playing on "Freak Show Excess," one of the tracks from my new record, *Real Illusions: Reflections*.

This song grew from my enjoyment of Bulgarian wedding music. If you listen to Bulgarian wedding music, you'll find the players are *completely* out of their minds. One band I enjoy in particular is called Ivo Papasov & His Bulgarian Wedding Band. The musicians' frame of mind with respect to playing, using time signatures, and creating melodies and phrasing them is completely foreign to most Western musicians. These guys can play comfortably in odd time signatures because, to them, the rhythms aren't unusual. They're also comfortable playing in different and unusual modes that bear no resemblance at all to Western music. And, importantly, the way they make the notes sound—their *articulation*, especially on the guitar—is different from what many of us would consider "normal."

Studying this music, I was inspired to apply some of these unusual approaches to the guitar. The result is "Freak Show Excess." The tune itself is a seven-minute *fiasco*, so I'm going to dissect the track to reveal elements that are interesting and unique to my style of music.

The song begins with a percussion-driven intro, over which I play a sitar-like single-note lick. I like to make loops from short melodic/percussive figures like this one and improvise over them to create melodic themes. For this song, I improvised over the intro and came up with parts like the one in **FIGURE 1**. You can discover all kinds of new things by playing



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**IN THIS ISSUE:
ESSENTIALS of
SONGWRITING &
RHYTHM GUITAR**

Nuno Bettencourt, formerly of Extreme, continues to blaze trails as both guitarist and songwriter with his new band, Population 1. Inspired by many musical styles and influences; Van Halen, The Beatles, Led Zeppelin, Prince, Queen, The Pat Travers Band, just to name a few. There's one thing that guitar players everywhere agree on, Nuno knows guitar...and guitar string!

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Top players pick Dean Markley strings!

"To me, phrasings like these are not natural on the guitar; you have to work to make them sound just right."

freely over a vamp like this one.

The main part of the song follows the intro and introduces the initial melody. To create this melody, I focused intently on the *phrasing*. Phrasing is the way in which a melody is presented, and it is dictated by how the melody is performed on the given instrument. As I mentioned earlier, phrasing is a major element in the unique sound of this type of Bulgarian music.

While creating this melody and devising how to phrase it, I improvised over the rhythmic backing track until I settled on the melody for the A section. The first two bars are shown in **FIGURE 2**

To me, the phrasing of this melody is one of the most interesting things about it. We all know guitar players like to shred and play scales up and down the neck as fast as possible, for hours on end. While that's a great practice to get into, it's different than making a melodic idea speak with carefully devised articulation. I spent a great deal of time making this melodic phrase "fit" in my fingers, and getting every nuance—every slide, every hammer-on, every pull-off—in place so I could phrase this melody the way I wanted it to sound.

Let's examine the phrasing in **FIGURE 2**. I play the first note, A (D string/seventh fret), normally, but I fret the second note, G (D string/fifth fret), with my index finger and immediately bend it up one whole step to A, then release it to G. Bending and releasing in this way creates a very unusual sound. This is the only way it can be achieved on guitar.

The next lick starts at the very end of the first bar of **FIGURE 2**, and the fingering I use is very important to make the melody flow in a certain way. Starting on the eighth fret, I use my index finger to slide up and down the B string, sliding up to the 10th fret and then down to the seventh. This is followed by a quick hammer-on/pull-off combination between the eighth and seventh frets on the B string.

On beats two through four of bar 2, I use finger slides and bends to effect *grace notes* and

give the melody a special quality. On beat two, I quickly slide my ring finger from the ninth fret to the 11th fret on the G string; this is followed by a pull-off back to the index finger at the ninth fret. This accentuation of the *downward glissando* articulation recurs at the end of beat two as I quickly slide my ring finger from the 11th fret to the ninth fret on the D string, and then again at the end of beat three, as F# (A string/ninth fret) is pre-bent

up one half step to G and quickly released back to F#.

To me, phrasings like these are not natural on the guitar; you have to work to make them sound just right. But this type of experimentation will lead to new sounds and ideas, and after a while you'll become inspired to find new ways to phrase your melodic ideas.

The B section of "Freak Show Excess" features another unusual melody, shown in

FIGURE 1

Moderately ♩ = 132

***A**

Gtr 1

T A B

10 12 12 10 8 6 10 8 10 8

1 2 1 2 1 1 1 1

Looped phrase

Gtr 2

T A B

0 7 5 4 (6) (8) 7 7 5 5 4 (6) (6) 0 6

*chord name represents overall tonality

Gtr 2 repeats looped phrase five times

Gtr 1

T A B

7 8 8 10 9 11 9 11 11 (11) (11) (11) 11 14 11 14 12

1 2 2 2 1 1 1 1 1 1 1 1 1 1 1

14 12 14 12 (12) 14 12 10 12 10 12 9 12 9 11 9 (7) 9 7 6 9 7 6 9 6

1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1

7 9 (9) 7 7 (7) 5 7 5 4 5 4 2 2 2 2 2 4

2/2 2 2 1 1 1 1 2 2 1 1 1 1 1 1

5 2 4 2 5 2 5 4 2 5 2 4 (4) 0 2 (2) 2 4 0 2 (2) (2) 0 2 4

4 1 1 4 1 4 1 4 1 1 1 1 1 1 1 1 1 1 1 1

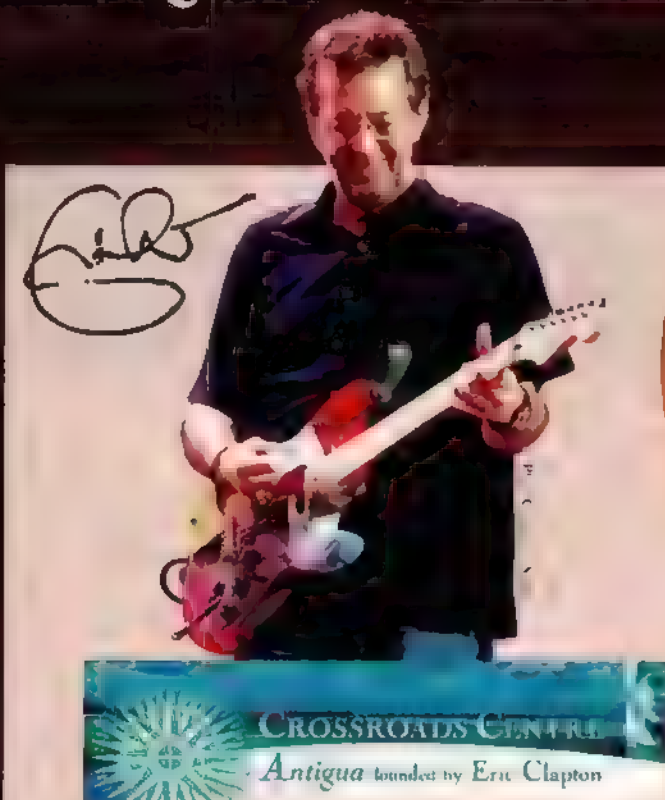
5 2 4 2 5 2 5 4 2 4 2 4 (4) (4) 2 4 2 0 0 2 4 2 0 (0)

4 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1

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Next month, I'll be back with Part 2 of my examination of "Freak Show Excess." See you then. ■





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**If you want to be one of "the guys," you've
got to pay your dues. Zakk Wylde, the Don of Shred, explains
what it takes to be part of his guitar mafia.**

ZAKK WYLDE IS NOT THE KIND OF GUY TO TAKE IT EASY. Whether he's recording and performing with Ozzy Osbourne or his own Black Label Society, woodshedding his ass off or sitting down for yet another *Guitar World* interview, he's constantly on the go.

So it's no surprise to learn that this is a busy time for Zakk. Having released the Black Label Society's *Hangover Music* only last April, the guitarist is preparing to issue the group's latest record, *Mafia*, in March. What's more, he's signed on with Artemis Records, which will release the album.

But while Zakk is typically a good-natured, fun-loving dude, he's feeling agitated as of late. He's pissed that people spread rumors about him online. He's outraged that his favorite guitarists—the very virtuosos celebrated in this issue—remain unknown to the masses while "talentless hacks" like Ashlee Simpson hog the music spotlight.

Heaviest on his mind, though, is the senseless and brutal murder of Dimebag Darrell, Zakk's good friend, drinking partner, comrade in arms and fellow guitarist. Not surprisingly, it's the first thing he wants to talk about.

"This story is supposed to be about virtuosos, bro, and that's Darrell," he says somberly. "I still can't believe he's gone. I'm constantly looking at pictures of him."

Zakk loved getting together with Dime to shoot the shit, trade guitars and toast their mutual heroes—"the guys," as Zakk likes to call them. Specifically, they are Randy Rhoads and Eddie Van Halen, but the extended list includes Yngwie Malmsteen, Joe Satriani, Allen Collins,

The Goodfathers

by Alan Paul

PHOTOGRAPHS BY ROSS HALFIN

The Virtuosos

02



Duane Allman, Al Di Meola, John McLaughlin and everyone else who has "lived for the guitar," according to Zakk.

After all, that's what Zakk is all about. Sure, he's a colorful character with a straight-shooting, take-no-prisoners approach to music and life. He's fond of tipping back an alcoholic beverage or six, he loves sports and he possess what is without a doubt the finest Viking beard this side of the North Atlantic. It all adds up to make Zakk who he is.

But at the end of the day, he is first a guitarist. You can't listen to a single track from *Mafia*, or anything else he's recorded, without hearing the level of his dedication.

"I live, eat, breathe and shit guitar," says Zakk. "And that's what I feel you have to do if

you want to even think about becoming a virtuoso. You gotta have passion. You gotta love it. And you've gotta go for it every single time. That's all I try to do."



GUITAR WORLD What makes a player a virtuoso?

ZAKK WYLDE When you can tell who the player is after hearing just two notes, that guy's a virtuoso. That's how it is with Eddie Van Halen, Randy Rhoads, Yngwie Malmsteen, Al Di Meola, Paco De Lucia, John McLaughlin, Dimebag Darrell, Joe Satriani, Duane Allman—and Slash, even if he doesn't have the same chops. They have different styles, but they are all virtuosos. You can't say, "A virtuoso must play only like this." Tell that to [jazz

guitarist] Joe Pass, [country pickers] Vince Gill and Danny Gatton. I mean, the great jazz and country players are from another planet. Their styles may not be to your liking, but don't say the guy can't play. You might not like opera, but listen to Pavarotti and tell me that fat bastard can't sing. You've got to respect the talent and dedication it took to get that good.

GW Guitar players tend to ignore any style that's outside of their genre.

WYLDE I hate that. I constantly hear people say Yngwie sucks, and I want to choke them. Maybe you don't like him, but the guy does *not* suck. The first time I heard Yngwie was when a friend played me an Alcatraz song over the phone, and I was speechless. I thought, How much better can you get? But someone always

raises the bar and takes it to the next level

GW Who's pushing it higher now?

(continued on page 154)



Zakk's Essential Virtuoso CDs

- 1 /// **Van Halen**
Van Halen
"It could be anything by Ed."
- 2 /// **Ozzy Osbourne**
Bizzard of Oz
"It could be anything by Randy."
- 3 /// **Pantera**
Vulgar Display of Power
"Dime's pure brilliance."
- 4 /// **Al Di Meola, John McLaughlin & Paco De Lucia**
Friday Night in San Francisco
"Unbelievable, and an absolute must-have for all guitarists."
- 5 /// **Alcatrazz**
No Parole from Rock 'n' Roll
"Yngwie's unaccompanied solo is flat-out inhuman."
- 6 /// **Gary Moore**
Corridors of Power
"He's got it all—the tone, the chops, the singing, the riffs."
- 7 /// **Jimi Hendrix**
Band of Gypsies
"Machine Gun" is unreal. Jimi is one with the instrument."
- 8 /// **Mahogany Rush**
Live
"I just played this for friends, and their jaws dropped. It's way beyond good."
- 9 /// **The Allman Brothers Band**
At Fillmore East
"Duane and Dickey just going for it."
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Child's Play

by Brian Stillman
PHOTOGRAPHS BY ROSS HALFIN

.....
He makes the impossible look
easy, but **Children of Bodom's** young
shredder **Alexi Laiho** has paid his
dues in full. And then some.
.....

FOR A MOMENT IN 1998, IT LOOKED AS IF CHILDREN OF Bodom's ship might sink just as it arrived at port. One year earlier, the Finnish band had released its debut record, *Something Wild*, on Europe's Spinefarm Records, and its follow-up tour of the continent had been successful. The group had good reason to feel optimistic about its future. But 19-year-old frontman Alexi Laiho wasn't happy and hadn't been for some time. A psychiatrist might have told him he was suffering from depression, but Laiho hadn't sought a professional opinion. Instead, he treated his condition with alcohol and drugs and, in short order, began spiraling out of control. It was around Christmas that his problems came to a head.

Laiho decided that he'd had enough of life and was ready to die. Downing 30 tranquilizers, he knocked back a few shots of whisky and slipped into unconsciousness.

"A friend found me on the floor and brought me to the hospital. I wasn't in a good place," he explains in what is a masterpiece of understatement. As Laiho discovered, his depression stemmed from an incident in his youth. At the age of 16, he'd gotten into a brawl with some hometown goons and found himself fighting

"I was just feeling worse and worse," says the 25-year-old guitarist. "Finally, a couple years after the pills, I had a complete mental breakdown and ended up in a hospital for a week. It was my



third time. It was the worst I'd ever felt in my life. That's when I decided that I'd be damned if I ever felt that way again. I just made a decision to get better."

Foregoing medication and therapy, Laiho pulled his life together by embracing his love of music. Since then, his career, and that of his bandmates—drummer Jaska W. Raatikainen, guitarist Roope Latvala, bassist Henkka T. Blacksmuth and keyboardist Janne Warman—has grown dramatically. The year after Laiho's suicide attempt, the group released its sophomore effort, *Hatebreeder*. Next came *Follow the Reaper*, a masterful blend of brutal death and black metal and highly melodic, synth- and lead guitar-driven prog-rock. The extreme music scene had never heard anything like it, and wouldn't again until the band dropped its followup, *Hate Crew Deathroll*. On it, the band continued to experiment with its sound, forging an even heavier metal hammer. The album hit number one on the Finnish music charts—higher even than Britney Spears—and Children of Bodom became superstars in Europe, playing stadiums and appearing on TV. Their most recent release, an EP called

"There are lots of guitar players out there who play super fast and super well—but they're also super lame. Like Dream Theater."

Trashed, Lost & Strung Out (Century Media), has brought them even greater accolades.

Most astounding to Laiho, though, is that he has emerged as a guitar hero. Thanks to his virtuosic chops and keen awareness of the power of onstage presence, Laiho has become an inspiration to other guitarists who want to excel at playing. He belongs to a new breed of metal guitarists who believes solos are cool, and

sucking at your instrument just sucks

"The whole guitar-hero thing, where everyone played fast and had great technique, was back in the Eighties," says Laiho. "And it died out when grunge came in. Then we had nu-metal, and those bands didn't have guitar solos; I don't think half of their guitarists knew how to play in the first place. But when I was learning to play, players like Steve Vai and Joe Satriani and Zakk Wylde were leading the way. They were my influences." Perhaps now, Laiho concludes, the wheel has turned full circle. "Kids come up to me and say, 'It's cool to hear solos and stuff. You don't hear that anywhere anymore.' I think people missed it, even if they didn't know they did."

IT'S A SWEET reward for a group that initially was dismissed within its local scene for having too much melody, too many leads and shockingly high production values. When Children of Bodom formed in the mid Nineties, black metal bands wanted to play as loud and fast as possible and wore their albums' shitty productions as badges of pride. "It's like there was this black metal book that had all these incredibly stupid rules in it," says Laiho. "You couldn't play solos, you couldn't be good at your instruments...not that good, anyway. And people would want their records to sound like shit. We figured, Fuck that. We're going to do what we want."

After all, Laiho had set an incredibly high goal for himself even before he'd begun playing guitar. "I was 10 years old and watching MTV when the video for Steve Vai's 'For the Love of God,' from the *Passion and Warfare* album, came on. That made me say, 'Fuck, I have to buy a guitar.' Everything he did was so cool. The way he sounded, the way he looked, the stuff he did with the instrument—it was just crazy. I knew it was what I had to do."

Laiho had been playing violin since he was five. His earliest musical recollections involve listening to classical music—"which is why I wanted to play violin," he says—and his parents have told him he was singing before he knew how to talk. "It's a little weird, I know," he acknowledges.

Most parents would shudder at the idea of their child switching from the entirely respectable violin to its louder, nastier distant cousin, but Laiho's parents encouraged his interest. Not only did they buy him his first guitar and amp—a Strat knockoff and a 60-watt Marshall combo—but also wrote notes excusing the budding guitarist from school for feigned illnesses, so he could practice. By his early teens, Laiho was dividing his time between six-hour woodshed sessions in his bedroom—surrounded by no less than five Steve Vai posters—and skateboarding with his friends. "Something had to be sacrificed; for me it was school," he says. "I didn't care. I didn't have any interest in what my teachers were telling me, and my mom knew I wasn't going to graduate high school anyway. She helped me succeed in the thing that interested me."

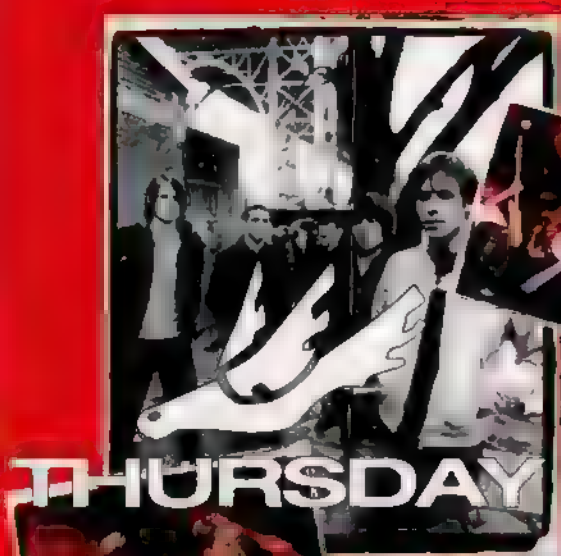
Even before he started cutting classes to shred in his bedroom, Laiho had begun taking guitar lessons at a local music school. For five years, he learned jazz and classical technique, as well as proper picking. "All the crap that no kid ever wants to learn!" he says with a laugh. "No one was there to teach me sweep arpeggios and stuff like that. So I'd buy instructional videos and learn from them. I taught myself a lot of the metal technique."

As a result, he says, "sometimes I do things wrong; I'm just banging the shit out of the guitar. But who cares, as long as it sounds cool. The key is to find the balance between technique and attitude, (continued on page 149)

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WITH HIS UNRULY MASS OF CURLY BLACK HAIR, oversized thick-rimmed glasses and various tattoos, Omar Rodriguez-Lopez cuts quite a conspicuous figure. Combine that with a sartorial style that favors vintage tailored shirts and low-slung bell-bottom jeans, and you'll understand why the guitarist elicits lingering glances and curious stares. His is a look that belies his slight build, making him appear larger than life. ■ Yet, you'd be hard pressed to find another musician less concerned than Rodriguez-Lopez with courting mass attention, not only with his fashion sense but also with his music. In the eyes of more business-minded individuals, the guitarist's staunch indifference to celebrity and big-money success might be characterized as career sabotage. ■ After all, this is the same man who slogged it out for years on the underground punk rock circuit as part »

of the fiercely independent At the Drive-In, then celebrated the group's radio and MTV success in 2000 by abruptly quitting. He's the same man whose current band, the Mars Volta (which also includes former ATDI singer Cedric Buxler Zavala), has just released *Frances the Mute* (GSL/Strummer/Universal), a five-song, 77-minute behemoth that asks for—or more accurately, demands—repeated listens from an ADD-addled public.

But Rodriguez-Lopez has never been one to make decisions based on the bottom line. And while his choices may at times seem a bit curious, his reason for them is quite simple: he's a selfish person. Why did he walk away from At the Drive-In at the height of their success? "I wasn't happy," he says. "It was still working for some of the other guys in the band but it wasn't working for me. It was a dead-end relationship." As for the Mars Volta's decidedly uncommercial new album, he explains. "We just do what excites us."

It's a philosophy that has served Rodriguez-Lopez and his bandmates well. The Mars Volta are responsible for some of the most intense, compelling and wholly uncompromising music produced thus far in this decade. The band debuted in 2002 with the self-released *Tremulant* EP, a three-song effort that at times recalled the emo-punk sensibility of At the Drive In while it revealed the basic ingredients of the Mars Volta sound: Rodriguez-Lopez's snaky, often heavily treated guitar lines; Buxler-Zavala's high-anxiety vocals; and the rhythm section's elastic, syn-copated grooves.

With its 2003 major-label follow-up, *De-Loused in the Comatorium*, the band came into its own. The album's songs veer wildly through a grab bag of styles, from rock, punk and electronica to dub, Afro-beat and salsa. Through it all, the constants are Rodriguez-Lopez's otherworldly guitar work and Buxler-Zavala's impressionistic wordplay, with which he narrates a tale of life and death as seen through the eyes of a coma-stricken friend. The album's involved arrangements and loose

story line led many to herald the band as the new face of prog-rock, a label that Rodriguez-Lopez will acknowledge only in the most literal sense of the term. "I guess you could call what we do 'prog' if by that you really just mean 'progressive,'" he concedes. "To me, that says we're moving forward and not sounding like anything we've done in the past."

Frances the Mute is certainly no retread. Rather, it's the Mars Volta's polyglot sound blown to epic proportions, an album where gentle acoustic guitar strums give way to wah-drenched electric funk riffs, intricate polyrhythms are sideswiped by split-second tempo shifts, and eloquent string arrange-

ments melt into psychedelic electro-babble. And that's all in the first track, the 13-minute, four-movement "Cygnus...Vismund Cygnus."

**"I KNOW
THAT THE
SPIRITS THAT
ARE GUIDING
ME WOULD
NEVER TRY
TO TRICK ME."**

As that song disintegrates into a sea of white noise, the band darts headfirst into the majestic splendor of "The Widow," a waltz-time ballad whose mournful, hushed verses are carried heavenward on a bed of hazy slide guitar lines and atmospheric feedback, then explode into a soaring, sky-high chorus. From there it's on to the high-octane salsa-core of "L'Via L'Viaquez" (which features blistering lead guitar work from the Red Hot Chili Peppers' John Frusciante), the funereal mariachi gloom of "Miranda That Ghost Just Isn't Holy Anymore" (with Chili Pepper bassist Flea on trumpet) and the album's stunning, marathon-length closer, "Cassandra Gemini." On this track, the band members—in particular keyboardist Ikey Owens and drummer Jon Theodore—flex their considerable chops for nearly half an hour before the song crumbles into an unstructured, free-jazz fadeout.

The heavy sonic load is ably matched by Buxler-Zavala's fever-dream vocals, a surreal, multilingual stream of cut-and-paste ruminations on mortality and maternal bonds cloaked in bizarre and often disturbing imagery. This, in turn, is well supported by Rodriguez-Lopez's penchant for manipulating his guitar lines with any number of the nearly 200 effect pedals he currently owns. Put it all together, and *Frances the Mute* plays like an embryonic journey through time and space, a Greek tragedy unfolding in some alien alternate reality.

"When you present commonly understood sounds in an uncommon way, people are forced to process what they hear in a different manner than they normally would," says Rodriguez-Lopez. "We're constantly searching for new forms of expression because it's limiting to use the traditional sounds and arrangements that have been handed down to us through the years."

Omar Rodriguez-Lopez (left) and Cedric Buxler-Zavala



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The Mars Volta performing live in New York City, October 2003



He knows that, as a result of such experimentation, the band is often accused of being pretentious and too esoteric. "But in the end, we're just six guys in a room making music that sounds good to us," he says. "Allowing outside influences into that personal space would be like pointing a dagger at your own heart. The most dangerous thing you could do is wonder what the record company guy is going to think, or your girlfriend, or your best friend or even the audience. Once you start with one thing, it all snowballs. It becomes a drug."

The outsized scope of *Frances the Mute* will only generate further verbal ammunition for the group's critics. If it doesn't, the 15-minute, single-track disc released prior to the full-length album should do the trick. Its lyrics provide insight to the album's themes.

"The song is called 'Frances the Mute,' and it's meant to be the very first track on the album," says Rodriguez-Lopez. "Only it's not on the album. I liken it to meeting the mother before the child. I've always felt that if you talk to a person's parents, it gives you a greater understanding about him or her. That's what this song will do."

It all sounds more than a bit esoteric, and perhaps even a tad pretentious. But according to Rodriguez-Lopez, the reasoning is, once again, quite simple—and what's more, practical. "You can fit only about 80 minutes of

music onto a CD. We'd already used that up, so we had to put the rest somewhere else."

GUITAR WORLD Some people would characterize *Frances the Mute* as over the top

OMAR RODRIGUEZ-LOPEZ Perhaps, but I'm not that concerned with other people's criticisms. I make my decisions based on my gut instincts and what I feel in my heart. I guess it goes back to being selfish; if I have a really strong feeling about something, I just have to go with it. And I know that the spirits guiding me would never try to trick me.

GW Would you call *Frances the Mute* a concept album?

RODRIGUEZ-LOPEZ What do you work on for three or four months that doesn't have a concept? How do you tie something together without having ideas? Just making a record is a concept in and of itself

GW But there is a loose narrative running through the songs.

RODRIGUEZ-LOPEZ The initial spark for the album came from a diary Jeremy found in a car years ago [Jeremy Ward, the Mars Volta's sound manipulator, died of a drug overdose in 2003]. It was written by a guy who had been adopted when he was younger and was searching for his real parents. But when someone knows that, they're likely to take a linear approach to interpreting the lyrics: "Okay,

so they found this diary, and what was in the diary is what's on the record."

But our thinking went so much further than that. First, we considered why Jeremy decided to keep the diary and what was his relationship to the words within it. Then there was the matter of us sitting around together, trying to interpret the writing,

"FOR A LONG TIME I REALLY OPPOSED THE IDEA OF GUITAR SOLOS."

which was an intense experience in itself. That made me remember all the other things that were happening at that time in my life, such as the relationships I was in. There are so many things that circle around one piece of information that, in turn, create this storm of ideas.

GW The end result is open to interpretation.

RODRIGUEZ-LOPEZ That, to me, makes it more personal for the listener. I feel like music is always trying to tell me how to feel. When I was a kid I could listen to a band like the Cro-Mags and they'd be like, [sings] *You call me a friend but you stab me in the back!* And that was great. [laughs] It's all there in black and white for you, you know? But at this point I'm tired of being told how to feel. I'd prefer to pick up on things on my own and come to my own conclusions.

GW You recorded the new album in New York, California, Puerto Rico and Australia. Why?

RODRIGUEZ-LOPEZ There were two reasons for that. First, (continued on page 104)

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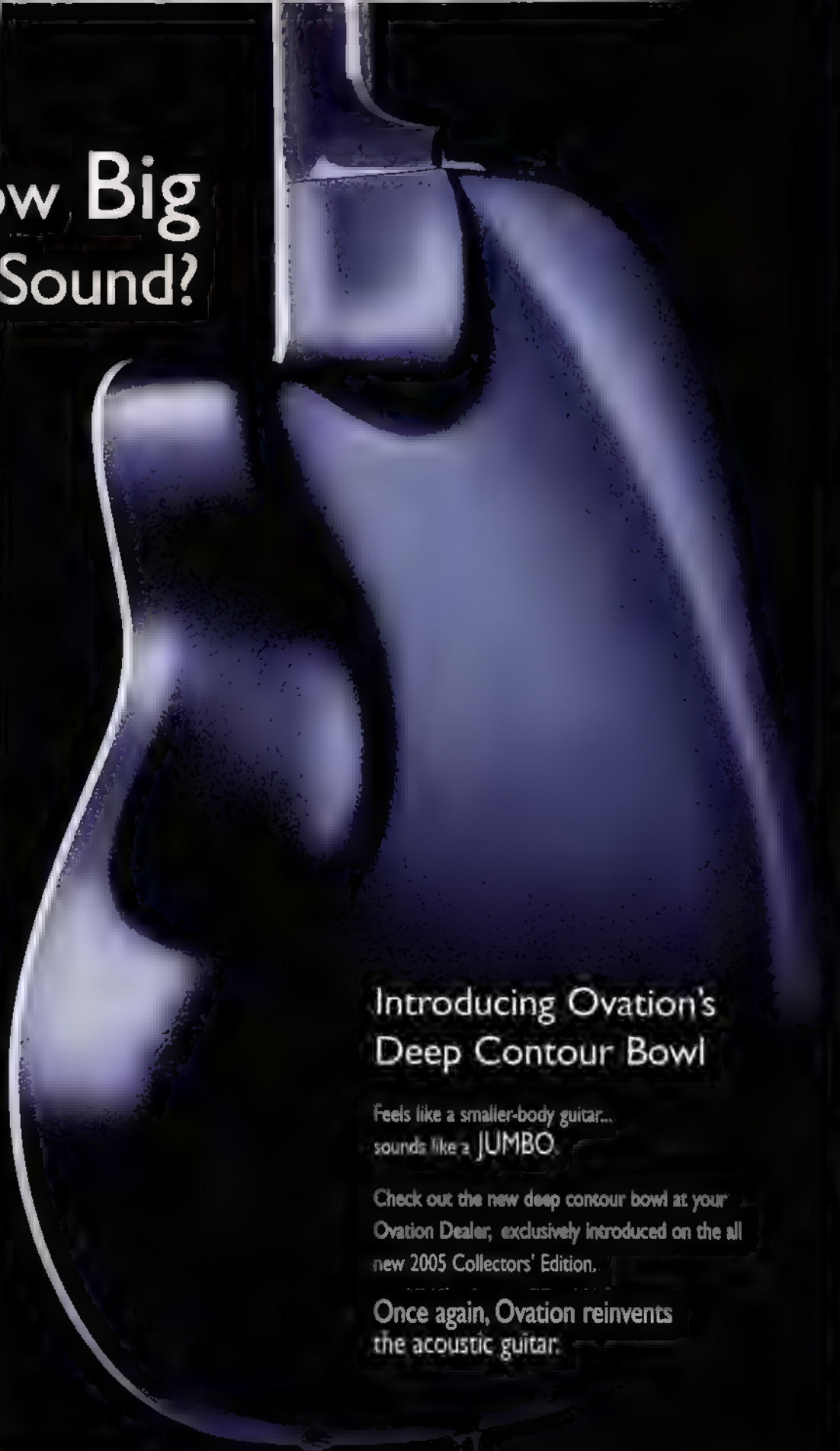
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ing and articulation pattern if it feels more comfortable and sounds good to you. I will say, however, that the tablature positions and fingerings presented here lend themselves well to alternate (down-up-down-up) picking and are arranged in such a way that, for the most part, avoids or minimizes arduous string crosses that the picking hand would have to negotiate.

Arpeggios

Pay special attention to all the arpeggios, and work out your fingering and picking accordingly. For example, I might use sweep picking to play the straight ascending arpeggios in measures 20 and 21 and part of the descending two-octave C major arpeggio in bar 29. I would, however, probably employ alternate (down-up-down-up) picking for just about everything else.

Some of the arpeggio fingerings require the fretting hand to make rather wide stretches and/or quick position shifts. When playing bar 6, instead of reaching for the high notes just by stretching your fretting hand, let go of the first note of each arpeggio immediately after picking it and allow your hand to shift up the neck as you reach for the higher notes with your ring finger or pinkie. As an alternative, you could move the higher notes to the next higher string and play them all in one compact position, but that would change the picking pattern and noticeably alter the attack and flow of notes. The same advice about shifting applies to bars 39, 40, 82-92 and 94. Again, these fingering choices have been made for the sake of making the picking hand's job easier and to achieve a consistently violinlike bold attack and phrasing.

The Chromatic Scale

One of the things guitarists often ask me is how to apply the chromatic scale to practical playing situations. I always tell them to go to the source by listening to the great composers who made chromatic lines sound musical. Many guitar teachers give their students chromatic warm-up exercises without providing any advice or explanation of how to apply this scale musically. By learning the Fifth Caprice, you'll hear how Paganini used the chromatic scale in the context of a composition, and you'll see that instead of being just a tool to build chops, the chromatic scale is a powerful melodic device

that can add plenty of color to a line.

Since the chromatic scale is built on consecutive half-step intervals (and therefore contains all 12 tones used in Western music), it has no true tonal center. This means that, used wisely, it can fit over any chord. But before you can apply chromatic ideas to scales and arpeggios, you have to get the chromatic scale under your fingers. You should learn it up and down the neck and become comfortable with at least a couple of different fingering patterns for it.

Measures 31-33, 51-53, 55-57 and 107-109 of FIGURE 1 contain extended descending chromatic-scale runs (most of which are two

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octaves in length). If you're not familiar with the sound of the chromatic scale, isolate these passages and learn them as exercises, playing them forward and backward. Follow the tablature and fret-hand fingerings carefully to really get them under your fingers. Finally, as you're playing these chromatic passages, listen to how they create *melodic tension* and how satisfying it sounds when the chromatic melody resolves to a chord tone of the next major or minor arpeggio.

Voice Leading

Those of you familiar with my playing know I often use diminished-seven arpeggios to connect chords. Needless to say, I didn't come up with this concept. All the great classical composers, starting with Bach (and including Paganini), have used this harmonic device extensively. In bars 59 and 60, Paganini uses an A diminished-seven arpeggio (A C E \flat G \flat) to connect A \flat major (A \flat C E \flat) and B \flat minor (B \flat D \flat F) arpeggios, and a B diminished-seven arpeggio (B D F A \flat) between B \flat minor and C minor (C E \flat G).

This type of harmonic movement is called *voice leading*, or the smooth connection from chord to chord. Ideally, the general rule of thumb is that when changing chords, each note, or *voice*, should move no more than a whole step up or down. As you can see in bars 59 and 60, Paganini follows this rule impeccably.

Another great example of voice leading can be found in measures 69–72, where Paganini effortlessly modulates from a D \flat tonality to an E \flat tonality by outlining (via arpeggios) a D \flat D \flat 7 D \flat 7 E \flat m E \flat progression. Listen to how smooth this modulation sounds. It's a true testament to Paganini's mastery of voice leading.

This piece also provides many good examples

56 A \flat 6 E \flat 7/G A \flat A \flat 7 B \flat m B \flat 7

57 6 5 4 4 7 6 5 4 3 2 1 0 4 3 2 1 4 3 2 1 2 1 3 4 1 4 1 3 4 4 1 1 4 2 1 3

81 C \flat m E \flat 7/D \flat C7/B \flat F \flat m E \flat 7 B \flat m E \flat 7

82 5 3 5 5 5 5 6 4 1 5 1 2 3 3 6 4 7 8 8 6 5 8 6 4 2 1 2 4 2 4 2 4 2 3 3 3 1

86 A \flat A \flat 7 D \flat A \flat 7/E \flat D \flat D \flat 7 D \flat 7 E \flat m

87 9 5 5 5 6 4 4 3 8 3 4 6 4 3 5 3 6 4 6 8 4 3 8 3 4 6 8 5 8 4 6 4 8 4

91 E \flat B \flat 7/F E \flat E \flat E \flat 7 E \flat 7 F \flat m A \flat 7/G \flat B \flat m/F

92 5 8 5 6 8 6 6 8 7 5 6 5 8 5 8 6 8 8 5 8 8 10 8 10 10 11 8

93 4 1 4 4 2 4 1 4 1 4 2 4 2 2 1 4 1 2 4 2 2 3 1 1 2 4 2 3 3 2 3 4 1

96 B \flat 7/A \flat E \flat m/G \flat F \flat 7 B E \flat 7 A \flat m

97 10 12 11 9 8 9 11 8 9 7 8 6 7 6 8 8 11 8 5 5 6 4 6 3 4 2 8 4 1 5

101 E B7/F \sharp E/G \sharp A \flat m F \sharp A \sharp B G \sharp /B \sharp F \sharp 7/C \sharp B/D \sharp E

102 7 6 9 6 9 7 9 7 6 4 9 4 7 5 9 5 8 11 8 8 11 8 10 8 13 8 9 15 8 13 11 16 11 14 13 16 13

103 2 1 4 1 4 2 4 2 1 4 7 4 4 2 1 4 2 1 4 1 4 1 2 4 7 1 4

of different types of harmonic motion, or the movement of one voice in a chord (or, in this case, arpeggio) in relation to that of another. There are four types of harmonic motion: *parallel*, *similar*, *oblique* and *contrary*. In *parallel motion*, the voices move up or down by the same interval.

Similar motion is where one or more voices in a chord move in the same direction together (either up or down) by different intervals. A great example of similar motion is found in measures 82–85 of FIGURE 1. Here, Paganini smoothly connects a sequence of ascending arpeggios. Notice how the bottom note of each arpeggio moves up for the most part chromatically through the progression, the one exception being the whole step

between F \sharp 7/C \sharp and B/D \sharp , while the middle and top voices in each successive arpeggio move up either in whole steps or half steps.

In *oblique motion*, one voice in a chord or arpeggio remains constant or stationary while the others ascend or descend. Paganini uses oblique motion in bar 92, wherein the top note of the first arpeggio (D \flat m/F) goes up a half step (yielding F7) while the lower two notes stay the same. This same move happens again, one octave higher, in bar 94.

Contrary motion is where one note or voice ascends while another descends. Look at the progression of arpeggios in bars 86–91 and you'll see that the bottom two voices of each

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86 E° BD♯ D° AC♯ C° G/B B♭° F/A

12-15-12 11 58 11 10 13-10 9-14-8 8-11-8 7-12-7 6-9-0 5-10-5

1 1 1 2 4 1 2 1 4 1 1 1 2 1 4 1 1 3 2 1 4 1

88 A° E/G♯ G° D/F♯ Dm/F F7 E

10-13-10 11 9 14 9 9-11-8 7-12-7 7 12 7 7-13-7 7-11 9 14 13-10

1 1 1 1 4 2 1 1 2 1 4 2 1 4 1 2 1 4 1 4 1 4 1 4

Dm/F F7 E Am E7/B Am/C

14 19-14 15 14-20-14 12-17 13-16 12-16 13-17-13 16-17-18 17-16-13 17-15 17-16

1 1 4 2 4 1 4 1 4 4 4 2 4 1 1 2 4 2 1 4 2 1 4 2 1 4 1

88 Am E7/B Am/C A/E Dm G/D C F/C

13-17-13 16-17-18 13 17-15 13 17-16 15-13-12 16-13 16-12 13-12-10 13-12 14-10

2 4 1 1 2 4 4 4 4 2 4 1 1 1 4 1 1 5 2 1 2 4

102 Em/B E/B Am F/A D♯°7 Am/E

12-10-8 12-10 13-9 10-8-7 10-9 10-9 8-10 7 8-5 7 8-5 7-2 3-0

4 4 2 4 2 4 1 4 2 1 4 1 1 2 4 1 1 2 4 4 4 2

108 E7 N.C.(Am)

7-4 5-4 3 7-6 5-4 7-6 5-4 8 7-6-5 4-3-2-1 6-4 3-2

4 1 4 1 4 2 3 2 1 4 3 2 1 4 1 2 4 1 2 1 4 1 2 1 3 2 1

110 Am E7/G♯ Am E/B Am/C E/G♯ N.C.(Am) A

3-2-2 2 5-2 3-2-5-3 2 2 0 4-7 7 11 9-14 9-12 17 14 14

1 2 4 6 2 1 4 2 1 1 4 1 4 1 4 4 4 2 2 3

pick and fingers

diminished triad descend when resolving to a major triad, while the top voice ascends a half step. This is known as *interval expansion* (it's opposite is *interval contraction*).

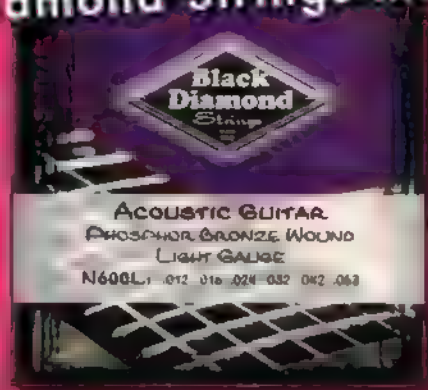
Conclusion

I hope learning Paganini's Fifth Caprice in A Minor is rewarding and fun for you, and that it heightens your appreciation of classical music

and broadens your horizons as much as it did for me. For those of you who stick with it and commit the piece to memory, I commend you! If you want to hear the piece performed impeccably and brilliantly on solo violin at its original breathtaking tempo (168 beats per minute!), along with the remaining 23 Caprices in this body of work, check out the legendary Itzhak Perlman's recording, *Paganini, 24 Caprices* (EMI Classics). ■

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DEAR GUITAR HERO (cont. from page 44)

mind, so I told him that if he ever wanted it back, he only had to ask for it. He said, "I will never ask for it back. I just want it to have a good home." I've had it ever since.

* * * * *

I love your tone on the "Out in the Fields" solo. Were you using a wah as a treble boost?

—Tommy Cox

No. I was playing a double-cutaway Hamer, with a Les Paul J-style body, two humbuckers and a Floyd Rose, through either a Marshall or a Dean Markley 100-watt head. I might have also used a Tube Screamer.

* * * * *

As a Les Paul junkie, how do you think the new models compare to the vintage ones?

—Samantha Lewis

There are good new Les Pauls and bad old ones, and I've had both. There are some special old ones that nothing new can touch, like the '59 Paul I bought from Peter Green, but those are few and far between. At one point I had three '59 Sunbursts. I sold the one pictured on the cover of *After Hours* because it looked beautiful but didn't sound that good. I play my new signature Paul onstage, and I love it because of the intonation, the tuning and the BurstBucker pickups, which really cut. The old ones are much more affected by humidity, smoke and so on, but if you want a real vintage sound, you need to run through the old pickups.

What are your typical settings when using the Marshall Guv'nor overdrive pedal?

—Tommy K.

I don't use it anymore. I used it on "Still Got the Blues," which I recorded in one take the day that I bought the pedal. I used it with a JTM45, a 4x12 E-V Marshall cab and a '59 Les Paul I'd just bought. My effect settings are never extreme, gain and overdrive were probably at one or two o'clock.

* * * * *

What was your relationship with Randy Rhoads and how did he inspire you?

—Saul Bailey

He wasn't really an influence on my playing, though I thought he was very impressive. In 1980, Ozzy and I were both living in L.A. and he kept trying to get me to be his guitarist, but I was forming G-Force. I helped him a bit with getting his band together, and by the time he was ready, I was back in London. When they came to England, I met Randy and we became friendly. He'd heard more of my work than I had his because he hadn't even recorded with Ozzy yet. He was very complimentary to me, and I think his playing on "Mr. Crowley" was a little influenced by my work on "Parisienne Walkways."



Ozzy called me the day after Randy was killed and asked me to complete the tour with him. I said yes out of respect for Randy, though it would

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have been an extremely difficult situation. But before it happened, I fell and chipped a bone in my wrist and was unable to play.

Why don't you ever tour the U.S.?

—Kevin Kerr

Because I hate your president. [laughs] Honestly, the only time I've had real success in the U.S. was when I released *Still Got the Blues*, and even then, I didn't play many shows because it's just so expensive to get out and perform. I'm afraid it's just not viable for me. I have toured in the U.S. a few times, and I love the audiences, which are very passionate and bring out my best playing. Also, all the music I love comes from the U.S., and I find that very inspiring.

At what point in your career did you feel completely at ease with your playing?

—David Robertson

I never have, and I think you never really do. If you did, you might as well quit, because you should always try to be better. I'm very keen on new music and I try to keep myself interested. If you're not challenged by what you're playing, it can grow boring for you. I always pick holes in what I play because I hear what's wrong as opposed to what's right. I think, That bit there shouldn't sound like that. It's the complete opposite of the approach I try to take when I'm actually playing, when you have to let it just happen and the more natural it is, the better.

Vivian Campbell once summed up his admiration for your playing by saying you always seem to put some "impossible" passage in your solos. Is this a conscious effort on your part?

—Anonymous

No. If it was impossible, I couldn't have played it. Actually, I can't play some of my own parts. [laughs] My solo on "Out in the Fields," for instance, is so hard to play that I started wishing I hadn't come up with the idea. I had to do it over and over again in the studio, and I have never pulled off the run at the very end quite right live. But I didn't write it that way in order to make it difficult. I thought it was exciting, and I used to like to pack as much into a solo as possible. I was very inspired by people like George Harrison, who had eight or 12 bars in which to make a statement. I tried to approach each solo in a similar compositional sense, where I wrote it out and it was almost like a song within a song. However, my blues solos are strictly improvised.

The first time I heard "End of the World," I literally stopped my car in the middle of the road so I could hear it clearly and find out who it was. Have you ever had a similar experience?

—John Kirkpatrick

A few times, yes. When I was 14, I was staying in my grandmother's little wooden house in Northern Ireland, and I had a tiny transistor radio. Suddenly, an Albert King song came roaring out of it, and I was like, "Fuck, what is this?"

And perhaps the best example was Eric Clapton's playing on John Mayall's "All Your Love." It was the first time a guitar had ever sounded like that—so big, passionate and intense. My friend had the *Bluesbreakers* album. He put it on his little stereo and it gave me the shits. My insides turned over, and that was it for me. The world was never the same place again.

I've always thought Peter Green was the real Eric Clapton. Does that make sense?

—Elliot Worsfold

I love both of them, but they were very different. I think Peter was more there in a pure blues way. He had a lot more subtlety, he was very relaxed and his sound was always a lot cleaner and more traditional, in the B.B. King mode. It was more of a classic blues sound, whereas Eric had an edge.

Would you consider making a Celtic hard rock album?

—Carlos Garayburu

Yes. I've been thinking about that a lot, actually, and I've been working on some ideas that have that flavor. Many musicians go through a phase where they want to go home, musically speaking, and I'm very connected to Celtic music because of where I come from. Plus, I've always loved the sound of rock mixed with Celtic music. It's something Thin Lizzy did so well. The lyrics are the hard part of such a venture. They came easily to Phil [Lynott], but not to me. ■

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STEVE VAI (continued from page 54)

insane." But I had to go ahead anyway, relying on myself, as always. If this album is well received, the concept is to do two records, maybe three if I can, and then a fourth—or third—package where everything is put together in the right order with all the in-between stuff. Maybe we can redo the vocals with actual performers singing the parts. That's my ambition.

GW Eve Patterson has a bit of that Madonna thing going—the divine mother, that is, not the pop star.

VAI Sure, the real Madonna. The song "K'm-Pee-Du-Wee" is her singing a little lullaby. And, if you listen closely, that's literally what the guitar says: "K'm-pee-du-wee"—the first four notes of the melody. That song contains my favorite riff in the whole world. It has a flat ninth, which creates a great tonal atmosphere.

GW I hear some of Frank Zappa's influence in the soloing in that song.

VAI I don't doubt it. Frank loved that Lydian tonal atmosphere. I'd say that song is a prime example of where I am on the guitar today, 'cause there's not a lot of gratuitous flashy playing on that. Why should I do that? But it is as pure a Vai tone as you're ever going to get. It's Evo, which is my main [Ibanez] Jem guitar, and I'm using the neck-position pickup for the whole song. The guitar goes directly into the front of my [Carvin] Legacy amp, with no pedals or anything. A little delay and that's it. If you went into a store and bought a Jem and plugged it into a Legacy and used the neck pickup, technically it should sound exactly like that. Obviously, it's not gonna have the tone from the fingers, because that comes from me. But a lot of the songs on the record are like that, like the melody in "Lotus Feet."

GW It's definitely some of the most lyrical playing you've done.

VAI Thanks. I think "Lotus Feet" has some fine emotional guitar moments. And, trust me, I worked on every note. I'm not just running scales. Every single note has its place. And you have to become every note. Because when you become the note, then you have control over it. That's one of the great things I've developed as a guitar player over the last few years. During live shows, I make a conscious effort to become a part of each note. And when you do that, it's a very interesting moment, because you aren't conscious of yourself, or the audience or any of that. I call that "black holing," when you're one with the note.

GW Some people call that meditation.

VAI Yeah, you can call it that, too.

GW 'Cause time and space disappear.

VAI And there's just the focus—exactly.

It's taken me years to realize that's something I can strive for more and more on the guitar. There's quite a payoff.

GW At the end of "Lotus Feet," where it's

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just solo guitar, the tone is so legato, so smooth. Are you using any unusual technique to create that sound?

VAI You want me to tell you conceptually what I was trying to achieve or how I actually did it?

GW Both.

VAI In the story, that sound represents the consciousness of a young girl who's experiencing this prayer, and there's a moment when her spirit kind of ascends. What I wanted to create sonically was a kind of compressed energy that is waiting to sprout. I was using the [Fernandes] Sustainer [pickup] a lot at the time, and when you activate the Sustainer and hold a note, it just goes on forever. And while that's happening, if you bend the [vibrato arm] down while moving your finger up one fret, the pitch remains the same, but you hear a kind of pulsing at the same time. You can go all the way up the neck like that and keep pressing the bar down, the note stays the same but

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you get that pulsing quality. So it's creating energy. Where's it gonna go? In the end, it just flies off; you release the bar and the pitch ascends.

GW The whammy bar is integral to your technique. What do you use in the way of a trem system and how do you like to set it up?

VAI It's a Lo-Pro from Ibanez, a locking system. I'm still very much a proponent of that. I've developed my style around a particular set of tools.

I like the bar set so that it has a certain amount of play—where you touch it and it stays. It's a very delicate thing, and it's always getting screwed up! From many years of touring and playing, I've learned that when you get on that stage, everything is gonna feel different. The lights are going to change the action of the instrument. The audience filling the house is going to change the sound. So the tension changes and the bar rises. Also I use a Trem Setter, so that the guitar won't

go sharp when I rest my hand on the bridge. That changes everything too. So you'd be surprised how unparticular I am. You can't be a prima donna about the way your guitar is set up, 'cause it's never going to be totally right. When you work under battlefield conditions, you've just gotta go out there and play.

GW Was "Freak Show Excess" conceived as a solo guitar showpiece?

VAI What I think is so over the top about "Freak Show Excess" is not necessarily the playing—although there are elements there that might lead people to think I'm an alien—but the arrangement [for a complete lesson on playing "Freak Show Excess," see page 60]. I'm particularly fond of Bulgarian wedding music, which has a completely different set of rules and musical sensibilities than what we're used to in the West. These guys' idea of rhythmical comfort is a blazing 17/16. The harmonic structures they'll set up are also very alien to the Western ear. They'll mix major and minor, using a lot of pentatonics that have minor third steps in them. When I was doing "Freak Show Excess," I wanted to incorporate the free-form sensibilities of some of this Bulgarian music. But it involved a tremendous amount of focus on the guitar. Every single note is craft.

GW Did you record "Freak Show Excess" in segments?
(continued on page 94)

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VAI Oh yeah. This record was crafted out of my intuition. It wasn't performed. That's especially true of a song like "Yai Yai." I was just fooling around with a piece of gear until I got it to do something that didn't sound like a guitar anymore.

GW Is there an element of Vocoder or Talk Box in that?

VAI No, it's just filter synthesis, EQ synthesis and stuff on an Eventide DSP 4000.

GW There are a lot of envelope filter-type tones on the album

VAI I used a Roland GR-33 guitar synthesizer on a lot of things. For "Building the

"This record was crafted out of my intuition. It wasn't performed."

Church," for instance: for those hammers at the beginning, I'm hammering with both hands on the neck, using my floral-pattern Jem that has a hex pickup for the Roland guitar synth. The synth captures MIDI information that I can use to trigger any kind of MIDI device. On "Building the Church" I don't think I used any of the internal sounds in the Roland; I just used it to trigger an external sampler.

GW "Glorious" has some glissando phrasing in the solo. Is that the guitar synth?

VAI No, that's actually the fretless neck on my Ibanez triple-neck guitar through a Zoom [processor] with a program that I set up. I'm

just sliding up and down the fretless neck, not bending or using the bar. It has a Sustainer on it too, which is nice

GW Seven-stringed guitars and low-tuned six-string guitars seem to play a key role on the album.

VAI Definitely. "Building the Church" is a six-string tuned down a whole step. And on "Under It All," I used a seven-string acoustic with a carbon-graphite-fiber body made for me by Alister Hay from Emerald Guitars in Ireland. The seven-string is a great instrument for spelling out chord voicings that you just can't get on a six-string. And for some of the solo stuff on "Freak Show Excess" I used this new Euphoria guitar that I designed with Ibanez. It's kind of everything I love in an acoustic guitar: a relatively thin neck, a quilted maple top and a big cutaway. There was a period in my life, from around age 15 to 16, where I only played acoustic guitar. I cut my chops on it.

GW Speaking of cutting one's chops, how did you enjoy playing the Crossroads festival [held in June 2004 to benefit Eric Clapton's Crossroads rehab center]?

VAI It was amazing to me, first of all, that Eric Clapton invited me to play, especially when I found out that the way he chose people was not by any popularity contest but based on whoever's records he actually buys. It was very much hallowed blues ground there—all

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these legendary bluesmen—and I'm kind of a freak. I love the blues but I don't play them myself. So all day I was walking around being very careful and very respectful of people, like Buddy Guy and B.B. King, who were all there. Then Jeff Beck arrives. There's all these paparazzi everywhere. Jeff gets out of his car and gives me a big hug. Meanwhile, for the past six hours it's been nothing but guys jamming on 12-bar blues onstage. And Beck just says, "Jesus Christ, if I hear another 12-bar blues, I'm gonna throw up!" I fell over on the floor. I could never say anything like that. But the Chosen One arrives and just blurts this out. I was like, "Oh, thank you!"

GW Which performances did you like the most?

VAI Eric still plays really great, for the style that he does. It was so rewarding being able to hang out with him, too. He's such a gentleman. And I really liked Carlos Santana's set. He's such an underrated guitarist. And of course Jeff Beck is always great. He's the only guitar player I know who keeps getting better. Younger readers might not have any idea of what a genius craftsman Jeff Beck is. There's nobody who can touch what that guy does with his fingers. Jeff is completely four-dimensional. As far as someone who keeps that thing evolving, Beck is my inspiration. Satch too. Joe is a bad puppy, man. People see us as these shred monsters, but Joe really has a gift of melodic intuition and the ability

to be bizarre at the same time. You put those two things together and you get some really great stuff. Joe is the most solid, and the most melodic, player I've ever heard.

GW I hear a real John McLaughlin/Mahavishnu Orchestra influence on your new album. A lot of the modulations have that thing where you modulate from, say, a G chord to an A chord, but keep G in the bass.

VAI Yeah. If you listen to "Dying for Your Love," the G is throughout the entire song. Every other chord sits on top of the G and creates a different atmosphere, but the G gives it its personality. And McLaughlin was a master at that. What John was—and is—most masterful at is identifying with a synthetic mode. By that I mean he can create a scale that has relatively unconventional tones and then immediately own it and make it real, not only with his melodies and solos but also with his chord structures and progressions. That's what I got from him. But hey, how come he never got trashed for being a virtuoso?

GW It was the Seventies, man. Virtuosos were rock stars.

VAI Nah, it's just that McLaughlin didn't wear leopard-skin boots that came up to his knees and were clustered with rhinestones. He didn't have big poofy hair and clothes that make you look somewhat like a peacock. If he did, I think he would have gotten his share of shit. ■

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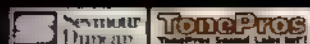
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MARS VOLTA (continued from page 74)

this band is on tour all the time, practically I spend more time on the road than I do at home. So it seemed like a good idea to try to capture that vibe on the record. Second, I didn't want the energy of the things that inspire me in different locations to be diluted by recording the album in one location. The energy in Australia is completely different than it is in Los Angeles; the geography of one place has a different association to the moons and the planets than does the geography of another. If one of us gets an idea or an inspiration when we're on tour, we will typically travel all the way back to Los Angeles to record and try to tap into the feeling that the writer had in, say, Australia. But it's never going to be the same. So it seemed logical to start recording parts of the album while we were actually in the places that inspired the music.

GW The idea of being influenced by your surroundings would seem to be in line with the fact that the musicians in the Mars Volta come from various ethnic backgrounds. How important is the culture to the music?

RODRIGUEZ-LOPEZ It's extremely important to what we do. It's hard to tell a person a certain feel that you're going for when it isn't in that person's blood to do it. It's one thing to show someone the mathematical makeup of a particular type of music and another for him or her to feel it because they grew up with it. The fact that we are a "brown" band plays a role in how we view things and interact with each other. Being Hispanic influenced how I related to people when I first came to America. My family moved to South Carolina, which is predominantly white, and as a kid I hated the sound of my name, I hated the color of my skin and I hated my curly hair because it was the pinpoint of the ridicule I received. And those things stay with you and become part of your being.

GW Your father was a salsa musician. Was that generally the music you grew up around?

RODRIGUEZ-LOPEZ Yes. When you're Puerto Rican it's as ubiquitous as rice and beans. It's all integrated; it's all one. The culture revolves around the music, and the music sings about the culture: what foods we're eating, what it's like to live on the island—every aspect of our lives. When you have a family get-together, everybody sings traditional songs and plays an instrument. I began playing bass in my father's band at a very young age. It was a given; I never made a conscious decision to do it. When people ask me to recall the exact moment I knew I wanted to play music, I can honestly say that I never had one. It always seemed to me that music was part of living.

GW When were you first exposed to rock music?

RODRIGUEZ-LOPEZ Around 1987 or '88,

A photograph of Steve Howe, a member of the band Yes, playing a blue electric guitar. He is wearing a red shirt and has a goatee. The background is a clear blue sky with some dark silhouettes of trees or structures on the left and right edges. The text is overlaid on the middle of the image.

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when we moved to El Paso [Texas]. My dad had played me a little bit of the Beatles, but to us it was sort of like a novelty, kind of how the people in this country view salsa music. They think it's that stuff you hear in restaurants, which, believe me, is crap! But to us rock music was sort of like that. When my dad would put on a Beatles record, it was like, "Oh look, how cute!"

GW Like a commercial jingle.

RODRIGUEZ-LOPEZ Exactly! So that was my introduction to rock music, and I didn't really start getting into it until I moved to El Paso and got into skateboarding and heard Black Flag, the Misfits, Metallica, Kiss, the Dead Kennedys...all that stuff. That

completely changed my whole perspective, because I never took any other music sung in English seriously. But when I heard those bands, their music spoke to me the way salsa did. It gave me the exact same feeling, that same fire inside.

GW Were you ever into the shredders, guys like Yngwie Malmsteen?

RODRIGUEZ-LOPEZ No, not at all. In fact, for a long time I really opposed the idea of guitar solos. The one exception was [Black Flag's] Greg Ginn. His leads always seemed more impressionistic and completely

"AS A KID I HATED THE SOUND OF MY NAME, THE COLOR OF MY SKIN AND MY CURLY HAIR BECAUSE IT WAS THE PINPOINT OF MY BEING MADE FUN OF."

from the heart. To tell you the truth, my biggest influence as a guitarist is the piano player Larry Harlow [he appears on Frances the Mute's "L'Via L'Viaquez"]. In the Seventies, he and [pianist] Charlie Palmieri were at the forefront of salsa's changing sound, incorporating jazz and electric elements into the music. That's the sound that is in my blood and that I heard in my mother's stomach.

GW So your main musical influences are piano players, and you were initially a bassist. How did you come to the guitar?

RODRIGUEZ-LOPEZ I think I just got tired of the bass. At the time my thought process was so narrow that it was as simple as my saying, "The guitar has two extra strings. I'll play that." But my intuition, gut and heart always leaned toward bass. My father and uncles would tell me, "If you can play bass and do it well, you'll understand the roots of music and everything else will be simple. All the other notes will fall in the perfect place if you know the heartbeat." And that always stuck with me, even when I switched to guitar. I build from the ground up and try to understand things from a very basic point of view before I try to add syncopation, interlocking rhythms or anything like that.

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GW Where did your interest in effects come from?

RODRIGUEZ-LOPEZ Again, it all goes back to my complete lack of understanding about my instrument. [laughs] I've never felt like a guitar player. My intuition was rooted in the bass, and I was inspired to play piano because I wanted to be like Larry Harlow. But I wound up with the guitar, and it became my companion as well as my lifelong enemy. It's very much a love-hate type of relationship.

My attraction to effects began when I tried to add interesting sounds to compensate for my limitations as a player. Like using a delay pedal, for instance: the fact that I could hit one note and all these other ones would

come pouring out of the amplifier was just mind-blowing to me! It made me sound like someone else. I began to see effect pedals as my allies in my quest to defeat the guitar. I couldn't do it alone because I didn't have the ability to control the instrument. But the pedals helped me manipulate it and wrestle it, and hold it in a headlock and pin it down to the ground.

GW In the Mars Volta you employ almost 200 effect pedals. Do you typically use them to color a guitar part or do they play a role in the writing process?

RODRIGUEZ-LOPEZ Some parts are just written straight and I add effects later. But there are definitely times when I take into

account, say, the sound of a phaser or the different rhythms that a delay pedal can create, and a part is written because of the sound that is being created by those effects, rather than what I'm actually playing. And that in turn becomes the part everyone in the band has to play to. If it's a big mess, then they all have to play to the big mess, even if in reality all I'm doing is hitting two notes on the guitar.

GW Are the effects ever improvised in the studio, or do you already know how you want everything to sound when you begin recording?

RODRIGUEZ-LOPEZ Both. I have the ability to improvise when I know I'm not getting the right sound for a part. At the same time, I'm able to explore avenues quicker because I have an understanding of each pedal. Usually, I'll put all my pedals—and I have anywhere from 150 to 200 of them—in a room when we're recording. If I'm going for a particular sound, I can go in the room and say, "Well, I'll take these four because they'll get me somewhere in the ballpark of what I have in mind." I'll try them out in different configurations. If I'm still missing something, I'll grab another pedal or take one out of the signal chain.

GW Is your main guitar still your custom-made Ibanez?

RODRIGUEZ-LOPEZ Yes. Ibanez approached me early on (continued on page 149)

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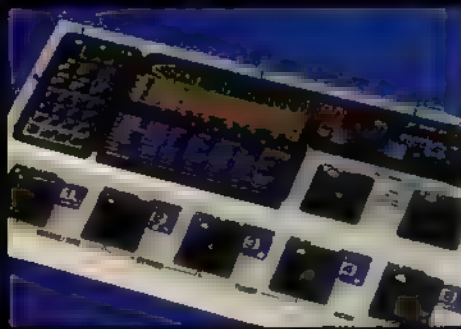


The Tones Behind The Tunes!

A Guide to the Perfect Tone

One of the greatest things about being a 21st century guitar player is in how easy it has become to get awesome guitar sounds. The technological advances we now have with guitar processing technology have made getting great tones only a click away. So whether you're a fan of 80's metal guitar ala Shyboy and Girls, or into the progressive guitar work of John McLaughlin, these and the rest of the tones from this month's artists have never been more accessible.

Now that I've used the GNX4 Guitar Workstation for the last few months, I still have only begun to tap into the many applications it has to offer. Not only do you have all the great modeling and effects available for getting this month's tones (you can get them at www.digitech.com/guitarworld), but you have a wealth of options for recording, practicing and song creation.



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Check out www.guitarworkstation.com for the latest updated application tips and tutorials that can help you get the most out of your GNX4 Guitar Workstation.

See you on stage

Tone Guru Billy Clements is a 20-year veteran of the stage and studio and is a prolific creator of tones heard in countless recordings and performances around the world.

The Killers "Mr. Brightside"

Display Name: **MRBRIGHTSIDE**

| | | | | | | |
|-----------------|---------|----------|--------|--------|--------|--------|
| Chan One EQ | On | 0.0 | 150 | 1850 | 3200 | 0 |
| GetNetX | Chan1 | Boutique | MidCh2 | 1 | Crunch | WahCh2 |
| Chan Two EQ | On | 0.0 | 150 | 550 | 6500 | 0 |
| Tone | Ch1/Ch2 | 23/25 | 6/8 | 6/8 | 7/5 | 73/65 |
| | On/Off | Param1 | Param2 | Param3 | Param4 | Param5 |
| Wah - Pickup | Off | - | - | - | - | - |
| Compression | Off | - | - | - | - | - |
| Whammy/IPS/Talk | Off | - | - | - | - | - |
| Stompbox | Off | - | - | - | - | - |
| Noise Gate | On | Silencer | 37 | 0 | - | - |
| Chorus/Mod | Off | - | - | - | - | - |
| Delay | Off | - | - | - | - | - |
| Reverb | Off | - | - | - | - | - |
| Exp Assign | Exp1 | Vol Pre | 0 | 99 | - | - |

David Lee Roth "Shyboy"

Display Name: **SHYBOY**

| | | | | | | |
|-----------------|---------|----------|----------|--------|---------|----------|
| Chan One EQ | On | 0.0 | 150 | 2000 | 4750 | 8 |
| GetNetX | Chan1 | Midspan | BrickCh2 | 1 | Midspan | BrickCh2 |
| Chan Two EQ | On | 0.0 | 150 | 1900 | 5275 | 12 |
| Tone | Ch1/Ch2 | 99/99 | 10/7 | 7/6 | 8/6 | 57/65 |
| | On/Off | Param1 | Param2 | Param3 | Param4 | Param5 |
| Wah - Pickup | Off | - | - | - | - | - |
| Compression | Off | - | - | - | - | - |
| Whammy/IPS/Talk | Off | - | - | - | - | - |
| Stompbox | Off | - | - | - | - | - |
| Noise Gate | On | Silencer | 37 | 0 | - | - |
| Chorus/Mod | Off | Chorus | 25 | 70 | 11 | 50 |
| Delay | Off | - | - | - | - | - |
| Reverb | On | Hall | 10 | 0 | 33 | 18 |
| Exp Assign | Exp1 | Vol Pre | 0 | 99 | - | - |

Mahavishnu Orchestra "Birds of Fire"

Display Name: **BIRDS**

| | | | | | | |
|-----------------|----------|--------|--------|----------|--------|----------|
| Chan One EQ | 0.0 | 150 | 550 | 3200 | 0 | 3 |
| GetNetX | Acoustic | Direct | 1 | BrickCh2 | WahCh2 | BrickCh2 |
| Chan Two EQ | 0.0 | 150 | 2200 | 2500 | -7 | 0 |
| Tone | 99/60 | -3/0 | 5/10 | 5/4 | 99/60 | 90/70 |
| | Param1 | Param2 | Param3 | Param4 | Param5 | Param6 |
| Wah - Pickup | - | - | - | - | - | - |
| Compression | - | - | - | - | - | - |
| Whammy/IPS/Talk | - | - | - | - | - | - |
| Stompbox | Screamer | 15 | 63 | - | 50 | 99 |
| Noise Gate | Silencer | 37 | 0 | - | - | - |
| Chorus/Mod | Phaser | 8 | 79 | 79 | 74 | - |
| Delay | - | - | - | - | - | - |
| Reverb | Studio | 0 | 68 | 14 | 74 | - |
| Exp Assign | Vol Pre | 0 | 99 | - | - | - |

Marilyn Manson "Personal Jesus"

Display Name: **PERSONALJESUS**

| | | | | | | |
|-----------------|---------|-----------|--------|--------|----------|----------|
| Chan One EQ | On | 0.0 | 150 | 1100 | 6500 | 6 |
| GetNetX | Chan1 | Rectified | WahCh2 | 1 | BrickCh2 | BrickCh2 |
| Chan Two EQ | On | 0.0 | 150 | 550 | 3200 | 4 |
| Tone | Ch1/Ch2 | 54/77 | 4/3 | 1/0 | 12/6 | 80/60 |
| | On/Off | Param1 | Param2 | Param3 | Param4 | Param5 |
| Wah - Pickup | Off | - | - | - | - | - |
| Compression | Off | - | - | - | - | - |
| Whammy/IPS/Talk | Off | - | - | - | - | - |
| Stompbox | Off | - | - | - | - | - |
| Noise Gate | On | Silencer | 15 | 0 | - | - |
| Chorus/Mod | Off | - | - | - | - | - |
| Delay | Off | - | - | - | - | - |
| Reverb | Off | - | - | - | - | - |
| Exp Assign | Exp1 | Vol Post | 0 | 99 | - | - |

The Mars Volta "The Widow"

Display Name: **WIDOW**

| | | | | | | |
|-----------------|---------|-----------|--------|--------|----------|----------|
| Chan One EQ | On | 0.0 | 150 | 550 | 3200 | -12 |
| GetNetX | Chan1 | Crunch | WahCh2 | 1 | BrickCh2 | BrickCh2 |
| Chan Two EQ | On | 0.0 | 150 | 550 | 3200 | 4 |
| Tone | Ch1/Ch2 | 23/60 | 9/0 | 0/7 | 7/8 | 13/60 |
| | On/Off | Param1 | Param2 | Param3 | Param4 | Param5 |
| Wah - Pickup | Off | - | - | - | - | - |
| Compression | Off | - | - | - | - | - |
| Whammy/IPS/Talk | Off | - | - | - | - | - |
| Stompbox | Off | - | - | - | - | - |
| Noise Gate | On | Silencer | 37 | 0 | - | - |
| Chorus/Mod | Off | - | - | - | - | - |
| Delay | On | Amplifier | 700 | 34 | Off | 99 |
| Reverb | Off | - | - | - | - | - |
| Exp Assign | Exp1 | Vol Pre | 0 | 99 | - | - |

Motley Crue "Girls, Girls, Girls"

Display Name: **GIRLS**

| | | | | | | |
|-----------------|---------|----------|--------|--------|---------|----------|
| Chan One EQ | On | 0.0 | 150 | 1960 | 5000 | 10 |
| GetNetX | Chan1 | BrickCh2 | WahCh2 | 1 | Hol Rod | BrickCh2 |
| Chan Two EQ | On | 0.0 | 150 | 2500 | 5000 | 0 |
| Tone | Ch1/Ch2 | 60/80 | -5/0 | 3/0 | 12/0 | 71/70 |
| | On/Off | Param1 | Param2 | Param3 | Param4 | Param5 |
| Wah - Pickup | Off | - | - | - | - | - |
| Compression | Off | - | - | - | - | - |
| Whammy/IPS/Talk | Off | - | - | - | - | - |
| Stompbox | Off | - | - | - | - | - |
| Noise Gate | On | Silencer | 36 | 0 | - | - |
| Chorus/Mod | Off | - | - | - | - | - |
| Delay | Off | - | - | - | - | - |
| Reverb | On | Club | 4 | 59 | 60 | 47 |
| Exp Assign | Exp1 | Vol Pre | 0 | 99 | - | - |



TWIN PEAKS

Devising effective rhythm parts with inversions of two-note chords, and how to play the "Chokehold (Cocked 'N' Loaded)" chorus

IN MY LAST COLUMN, I showed you how to play the pre-chorus section of "Chokehold (Cocked 'N' Loaded)," from *Hate Crew Deathroll*. This month, we'll look at the techniques I used to write the rhythm guitar part in the song's chorus.

This part is built from four types of two-note chord voicings: root-fifth, fifth-root, root-minor third and root-major third, all of which are played against an open A-string pedal tone. Let's begin by looking at the root-fifth and fifth-root chords.

As the terms imply, these two chord types are *inversions* of one another. In a root-fifth chord, the root note is the lower note, and the fifth—so named because this note is the fifth scale degree above the root—is the higher note. In a fifth-root chord, the fifth is on the bottom and the root is on top.

FIGURE 1 illustrates an E major scale played across the neck in two and one half octaves, with the names of the notes indicated above the tablature. Also indicated are the *scale degrees*, which represent each note's relationship to the root note, in this case E. (At the beginning of the second and third octaves, the "1" [root] note is also indicated as "8" [octave].)

FIGURE 2 shows the location on the fretboard of all the E and B notes from **FIGURE 1**. If we play the string groups in adjacent pairs (i.e., the sixth and fifth strings together, the fifth and fourth strings together, and so on), we end up with the set of two-note power chords depicted in **FIGURE 3**. The first, third and fifth pairs are root-fifth chords (E5), as the root is the lower note and the fifth is the higher note; the second and fourth pairs (E5/B) are fifth-root chords because the fifth is on the bottom and the root is on top. As these chords are made up of only the root and fifth, they're commonly referred to as "5" ("five") or "power" chords.

Changing one note in each of these two-note pairs will result in a different chord. **FIGURE 4** begins with the E5 chord played on the bottom two strings; if we change the note on the sixth string to F#, the result is a fifth-root B5/F# chord. The next pair starts with E5/B played on the fifth and fourth strings; changing the note on the fourth string to F# produces a root fifth B5 chord. The remainder of

Tune down one whole step (low to high: D G C F A D).

All notes and chords sound one whole step lower than written

FIGURE 1 E major scale

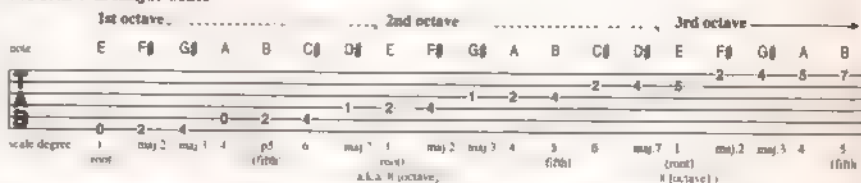


FIGURE 2 roots and fifths

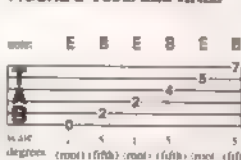


FIGURE 3 two-note E5 power chord inversions

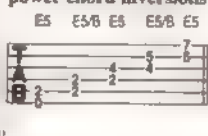


FIGURE 4 E5 and B5 power chords

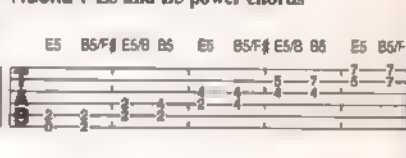
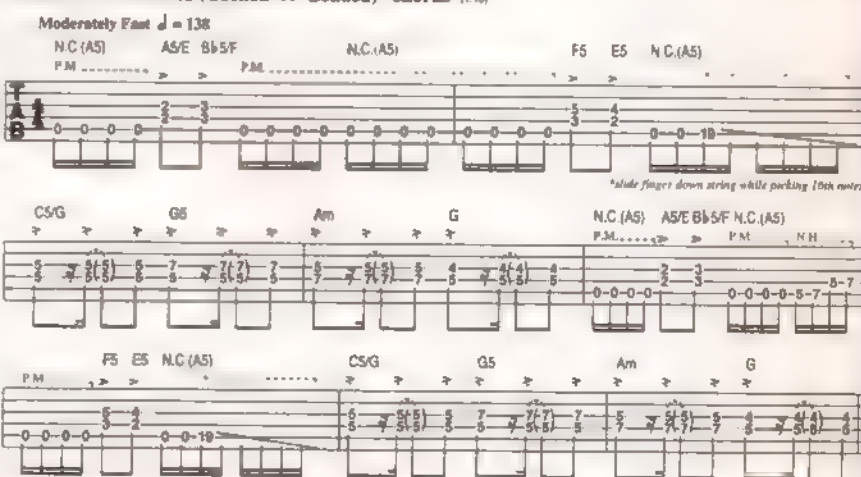


FIGURE 5 "Chokehold (Cocked 'N' Loaded)" chorus (1:10)



CHOKEHOLD (COCKED 'N' LOADED) Music by Alexi Laiho Lyrics by Hentti T. Blacksmith / Alexi Laiho / Alexander Kuoppala Copyright © 2003 Magic Arts Publishing (ASCAP) / Edition Musik-Korner-Verlag, Dortmund

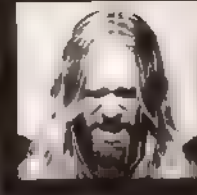
this example shows how this process continues across the neck in the next two octaves.

FIGURE 5 depicts the previously mentioned "Chokehold" chorus rhythm figure. Following the opening A-string pedal tone, picked as palm-muted 16th notes, I strum fifth-root A5/E and Bb5/F chords. In the next bar, I follow the A-string pedal tone with root-fifth F5 and E5 chords. Bar 3 begins with an index-finger barre across the D and G strings at the fifth fret, sounding C5/G (a fifth/root power chord), after which I add the pinkie at the seventh fret on

the G string to sound G5.

I add some color to the riff in bar 4 by switching from root-fifth (or fifth-root) power chords to diads (two-note chords) consisting of a root and a minor third or major third (Am and G).

Bar 5 features a little flash: on beat four, I play a quick single-note fill using natural harmonics (N.H.) on the A and D strings. To sound each natural harmonic properly, lightly lay a fret-hand finger on the string directly above the fret indicated and pick the string. ■



THE BOTTOM LINE

Whammy-less dive bombs, staying hungry and respecting the warriors that came before you

I'M WRITING THIS MONTH'S column one day after performing at *Guitar World's* 25th Anniversary party. To say it was an honor to play their party would be a huge understatement; it was a privilege. The fact that the event took place at the Anaheim House of Blues, though, was pure comedy. The club is in Downtown Disney, so while we were onstage throwing down with a bunch of Black Label berserkers, little kids wearing Mickey Mouse ears were wandering around outside.

Hey Zakk,

I'm a huge fan and have seen you play live many, many times. I'm always impressed that on every album and tour your playing gets even better than it was previously. How do you keep on improving, and do you have any advice to pass on?

—Ian Keir, Santa Monica, CA

It's all about staying hungry and practicing your ass off, bro. You've got to constantly strive to get better at what you do. There are no shortcuts either—you've gotta put the time in and stay focused. End of story. You must also never disrespect the six-string warriors that came before you, that's the bottom line as far as I'm concerned. Without greats like Jimmy Page, Tony Iommi, Jimi Hendrix, Edward Van Halen, Frank Marino and Randy Rhoads, I probably wouldn't be here doing what I do right now. So worship and respect their playing, study it relentlessly and gather all you can from them. And get ready to do it for as long as you intend to

FIGURE 1

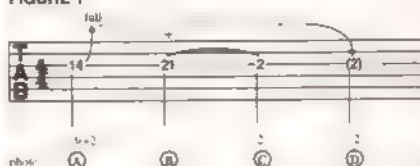
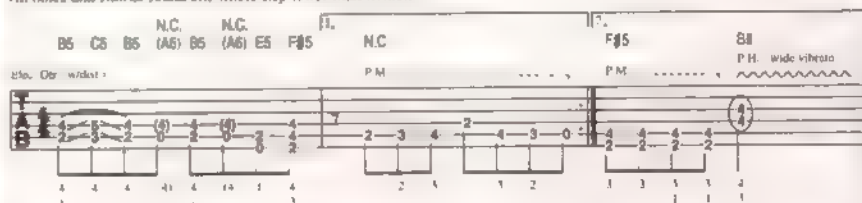


FIGURE 2



FIGURE 3 "Say What You Will" intro/verse riff
Tune down one whole step (low to high: D G C F A D).
All notes and chords sound one whole step lower than written.



SAY WHAT YOU WILL Written by Zachary P. Wythe Copyright © 2005 Belbottoms and Bear Music (B&B). All Rights Administered by Reach Global Songs, a division of Reach Global, Inc. All Rights Reserved. Used by Permission. Reprinted by Permission of Cherry Lane Music Company.

play, because there will always be new stuff to learn and aspects of your playing that you can improve.

Hi Zakk,

I really like the "fake whammy bar trick" you showed us last month. Do you have any more cool-sounding tricks like that you could teach us?

—Bruce Robins, Fort Wayne, IN

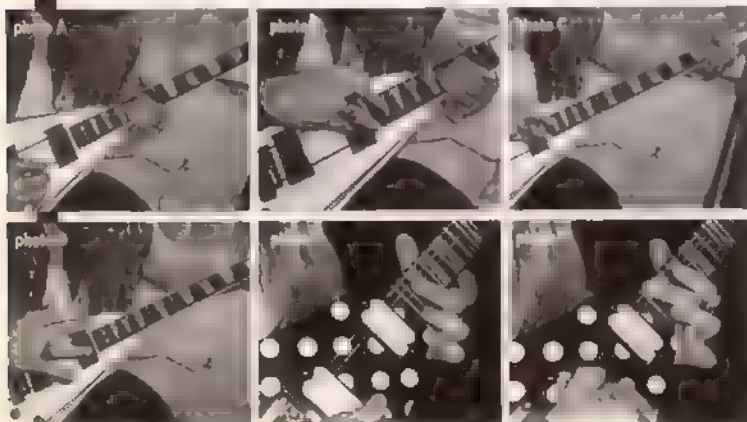
Obviously, my Les Pauls don't give me an opportunity to perform cool whammy bar tricks, so I've had to create a few techniques that emulate the sound of a whammy. One thing I do quite often involves tapping a note

with my picking hand, then holding that tapped note while quickly moving my fretting hand an octave or so lower on the same string before releasing the tap. **FIGURE 1** is a simple example of what I'm talking about, and it's in the key of E minor to

keep it straightforward. You start by bending the A note at the 14th fret on the G string up a whole step (**PHOTO A**). Then you tap the string at the highest point on the fretboard (**PHOTO B**) and hold the tapped note up there with your pick hand while you shift your fret hand to the note an octave below the first note, at the second fret (**PHOTO C**). Then, release the tap (**PHOTO D**) and let the bent string back down with your fretting hand. Once you get this move down, it should sound almost like a whammy bar dive bomb.

Here's another simple and cool-sounding trick, slide your hand to the top of the fretboard, pick the highest note on the high E string (**PHOTO E**), then immediately go to the highest note on the low E (**PHOTO F**) and slide back down that string like in **FIGURE 2**. Doing this before kicking into a riff like "I Don't Know" can sound pretty slamming.

By the time you read this, the new BLS album, *Mafia*, should be close to hitting the streets. It's yet another batch of relentless, pounding Black Label brewtality. To give you a taste of what's in store, I'd like to offer you a transcription of the intro riff to a song called "Say What You Will" (see **FIGURE 3**). We'll get into some more new stuff next month. Until then, remember to respect the warriors that came before you, and make those fingers bleed! ■





MATT BACHAND Over the past few columns, we've dissected "Enlightened by the Cold." This month, we're going to finish looking at the solo section, which we first looked at in the March issue. As I mentioned then, although my rhythm part (**FIGURE 1**, Gtr.1) is unique to the solo, I purposely made it sound similar to the main verse riff and kept it from being too busy so that it wouldn't get in the way of Jon's solo. As you'll probably notice, what I play in **FIGURE 1** is almost identical to what I showed you last month. The exception occurs at the very end: I don't hold the last C5 power chord (at the end of bar 3) as long as normal and add an extra palm-muted, open low-E-string chug (on count "one" of bar 4) in the final bar. This simple change helps add momentum to the end of the solo section.

JOHN DONAIS As you may recall, the first four bars of my solo are based on a Nuno Bettencourt-inspired string-skipping arpeggiation. For the second half of the solo, I start building the section to a climax by playing a couple of simple, bluesy licks on the B and high E strings (**FIGURE 1** Gtr.2, bars 1 and 2) that probably sound very familiar because they're in pretty much every rock lead break you'll ever hear. I then try to make the solo scream to a suitable peak by playing as fast as I can for the last couple of bars. To be honest, there's nothing particularly intelligent or fancy about the run I play here. There's no string skipping, wide stretches or clever "outside" notes; I'm just blazing away in D natural minor (D E F G A Bb C D) at the 15th fret, using strict alternate (down-up) picking. It's just a scale-based run in which the goal is to play as fast as possible, build up the solo and then get out of town.

Both guitars are in drop-D tuning down one whole step (low to high: C G C F A D).
All notes and chords sound one whole step lower than written.

(14) *with*
 15. *with*

ENLIGHTENED BY THE COLD Lyrics by Brian Fair Music by Shadows Fall Copyright © 2004 Notting Hill Songs U.S.A., a division of Notting Hill Music, Inc. o/b/o itself and Is That a Banana in Your Pocket Publishing (SESAC) All Rights Reserved Used by Permission

Like all the other solos on *The War Within*, this one was prewritten and then double tracked. Because I had worked out, practiced and memorized the solo before I recorded it, doubling it was fairly easy. In fact, recording lead is kind of like recording rhythm for me because I'm not "winging" anything.

Even though I worked out everything before I recorded it, I'm not going to lie and

say I didn't do any punch-ins [a recording technique that enables a player to "fix" certain segments of a recorded part without redoing the whole passage; instead, the producer/engineer "punches" the player in and out to rerecord the precise section that needs fixing]. In my mind, if a solo take is really good, apart from something like a bad bend, then I'm going to use technology to fix it. ■





TWENTY-FIVE AND COUNTING

Commemorating a two-year milestone, plus tunings, string gauges and riffs from "Seasons in the Abyss" and "At Dawn They Sleep"

WHILE WORKING ON THIS month's column, I realized this is the 25th South of Heaven column. To celebrate, I'd like to raise a hearty toast to you, the loyal fans, for putting up with my liquid banter for so long! I'm having a blast writing these columns and answering your questions, and I'll keep them coming as long as you guys want them

Hi Kerry,

I have a question about tunings. While a few early Slayer songs, like "Black Magic," are in regular tuning [low to high: E A D G B E], for the longest time you guys tuned down a half step [low to high: E♭ A♭ D♭ G♭ B♭ E♭]. On God Hates Us All, though, your guitars are tuned down to C♯ [low to high: C♯ F♯ B E G♯ C♯]. Are you using heavier gauge strings for this lower tuning, and are you going to continue using C♯ tuning?

— Jason Brown, Leicester, England

I don't know if we'll continue tuning down to C♯. I like the songs we're writing in that tuning, but they're a lot harder for Tom to sing. We'll have to see if that continues to be a problem. If it is, we may go back to D♯ tuning. That said, there are certain riffs that sound great in C♯ but lose their bite and their vibe when you move them up a whole step. I also like to combine C♯ tuning with drop-D tuning, which gives you a low B [low to high: B F♯ B E G♯ C♯].

As for my string gauges, I beef them up accordingly as my tuning drops. I use .009–.042 for D♯ tuning and .010–.046 for C♯ tuning. For drop D (actually drop B), I replace the 0.46 on the low string with a .052.

TO FINISH THIS ANNIVERSARY column I'm going to explain how to play a couple of riffs from "Seasons in the Abyss" and "At Dawn They Sleep."

FIGURE 1 shows how I play the verse riff to "Seasons." At my "Guitar Abuse" in-store clinics, I meet guys who think they know how this part goes. Sometimes they're close, but more often than not they're way off base because they

All examples: tune down one half step (low to high: E♭ A♭ D♭ G♭ B♭ E♭).
All notes and chords sound one half step lower than written.

FIGURE 1 "Seasons in the Abyss" verse riff (2:00)

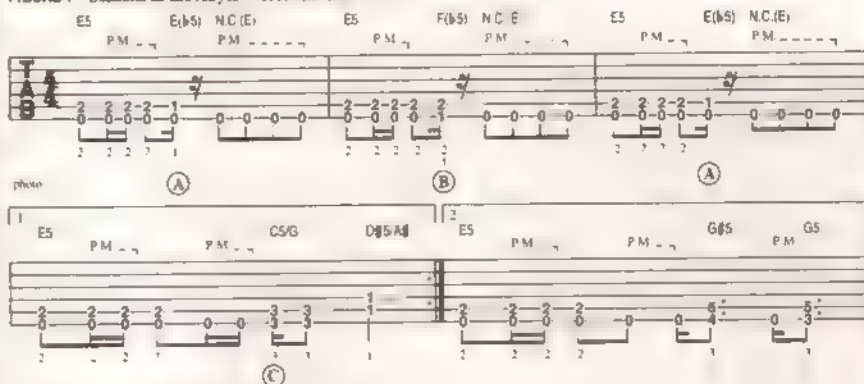
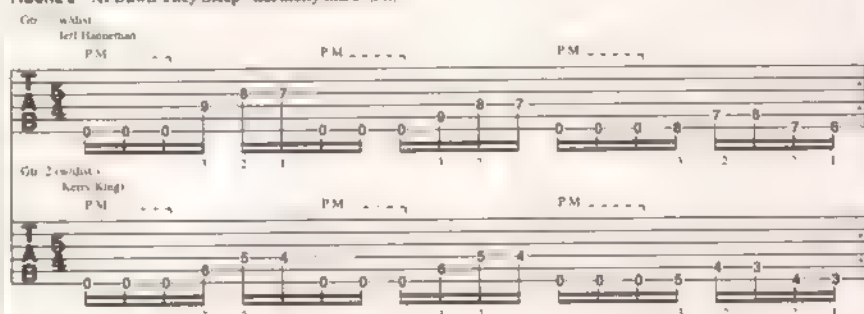


FIGURE 2 "At Dawn They Sleep" harmony intro (0:00)



AT DAWN THEY SLEEP Written by Kerry King, Tom Araya and Jeff Hanneman Copyright 1985 © BUG MUSIC (BMI) / BLOODY SKULL MUSIC (BMI) / Administered by Bug All Rights Reserved Used by Permission SEASONS IN THE ABYSS Words and Music by Jeff Hanneman and Kerry King Copyright © 1990 Death's Head Music (ASCAP) All Rights Reserved Used by Permission

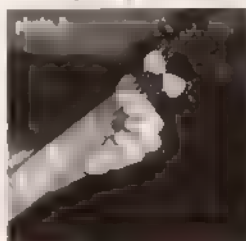
think too hard about what I'm playing, and end up taking a relatively simple riff and arriving at a complicated interpretation of it. Here's the right way to play this riff.

The second riff I'm going to show you is the harmony intro to "At Dawn They Sleep," from *Hell Awaits*. **FIGURE 2** shows Jeff's part (Gtr. 1), along with the parallel harmony line I play along with it (Gtr. 2). I

made up my part based on what Jeff is playing, and as you can see, I'm simply playing the same fingering pattern Jeff plays, but three frets lower.

A funny thing happened when we were performing this song in London recently. The lights were off when we started the song, and when they came on I realized my hand was two frets lower on the neck than it should

have been. I corrected myself before the first bar ended, but in the end it turned out fine because the part I was playing two frets lower produced another spooky-sounding harmony. Just not the right one! ■



RECORDING: TOOLS, TOYS AND TECHNIQUES

BY DAVID MILES HUBER



LARGE AND IN CHARGE

Getting a bigger sound—and greater tone control—when recording your electric guitar

WHEN TRACKING A LEAD or rhythm guitar during a session, the search for the perfect tone usually involves trying to get as "huge" a sound as possible, while keeping the overall pickup clear. In this article, I'll discuss several amp-miking techniques that can produce a full sound that won't overwhelm other instruments within a mix.

Direct Pickup

Obviously, a clean output signal from your guitar's pickup produces the purest sound. In addition, you can record a signal directly from your amp if it is outfitted with a line level output. You could also simultaneously record the direct guitar and direct amp signals and pan them left and right in the sound field, retaining the maximum amount of clarity.

Sound isolation is yet another advantage of directly recording the signal from your guitar or amp. This is especially important if you're recording a rhythm section live in the studio, where leakage from the drums or bass could bleed into the guitar's mic, possibly producing a muddy ambient wash on the guitar track and, hence, the overall mix.

The downside to running a direct signal from a guitar or amp is that you don't get the benefit of the sound of a speaker, which contributes to what most people consider a good, pleasing electric guitar sound, one that "breathes."

Close-Miking an Amp

Mic placement is the first consideration to make when miking a cabinet. You need to decide whether to close-mic a single speaker within the cab or pull the microphone back to pick up the sound produced by all the cabinet's speakers.

Typically, it's simple to mic a single speaker: choose a speaker, place a microphone one to six inches from the grill and set up your volume levels. When using a

microphone at such short distances, a change in its position will affect how it reproduces frequencies and, therefore, how your guitar sounds when it reaches the mixer. As the mic is placed closer to the speaker, low frequencies will be boosted. This is due to the proximity effect, which increases the perceived power of low frequencies. High frequencies are directional, hence, facing the mic directly into the center of the speaker's cone will produce a brighter sound; pointing the mic toward the speaker's edge will reduce the high frequencies, producing a mellower tone (and reducing amp noise). If your cabinet has several speakers, you could try using two mics to pick up different speakers in the stack. Using two different types of speaker in this arrangement will also increase the distinctiveness of the signals, particularly if they are placed left and right in the stereo field.

To pick up the overall sound of a cabinet, producers and engineers employ several different methods. One technique involves placing one mic directly in front of a speaker and a second microphone behind it at a distance of eight to 12 inches. This helps fill out the stereo balance by utilizing the speed of sound to produce a natural delay. Recording the signals from the two mics onto separate tracks and panning them left and right can produce an interesting wide-field effect.

You can produce a similar effect by placing the second mic at a distance of two to four feet, either directly on the floor or on a boom that is one to three feet above the floor. The use of a boom in this application could set up phase cancellations that produce an interesting comb effect.

In addition, if your amp has an open back, place a mic in front and behind the amp, making sure to flip the phase on the

rear mic to avoid phase cancellation from the two microphones. The two signals could be recorded onto a single track or set left and right in the stereo field for greater control during mixdown.

Distant Miking an Amp

A combination of close and distant miking is one of the best methods of filling out a guitar's tone. A single mic or, better yet, a stereo pair placed 10 to 20 feet from the amp will pick up sound reflections in the

room, adding natural ambience.

Unfortunately, distant miking can result in a loss of clarity, due to the time delays between the close and distant microphones. Since sound travels approximately one foot per millisecond, the signal from a microphone placed 10 feet away from an amp will be audibly delayed when

compared to the signal from a mic placed right in front of the amp. A digital delay can be used to compensate for such time delays; alternately, the signals can be manually offset on a digital audio workstation (provided they are recorded on separate tracks), allowing you to have a sound that is both big and clear.

Mix and Match

Using a mix of the above techniques can greatly improve your control over a guitar track within a mix. Guitars can be recorded to the separate tracks of a recorder or DAW using one or more of these methods, and then placed into a stereo or surround mix in a way that can be interesting and, potentially, massive. Your job is simply to add a big dose of inspiration, stir and start recording.

David Miles Huber is the author of *Modern Recording Techniques* (modrec.com). You can hear his music at 51bpm.com. ■

USING A MIX OF THESE TECHNIQUES CAN GREATLY IMPROVE YOUR CONTROL OVER A GUITAR TRACK WITHIN A MIX.

TOP DOG

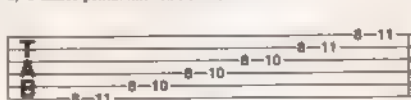
THE GUITAR STYLE OF THE LATE blues master Albert King was truly one of a kind, defined by a sharp and biting attack, piercing tone, mile-wide vibrato and huge aggressive string bends.

King always picked with his fingers, primarily using his thumb. Since the order of his strings was reversed, the guitarist used his thumb to come down hard onto the treble strings, attaining a very heavy lead attack with great volume and tonal variety.

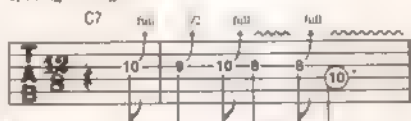
String bending is an essential element of the Albert King sound. **FIGURE 1b** shows the notes King would bend most often when playing in the key of C and the degree to which he would bend them. The very last note, Eb (first string/11th fret), is bent two whole steps to sounding high G. When performing this exaggerated string bend (often referred to as an *overbend*), be sure to support the bending finger, which is the ring finger, with the middle finger. Better yet, support it with the middle and index fingers, using all three digits to push the string.

Conventional stringing and tuning makes it nearly impossible to play King's licks in the

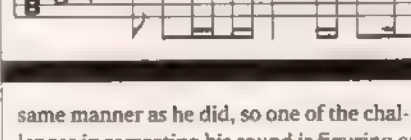
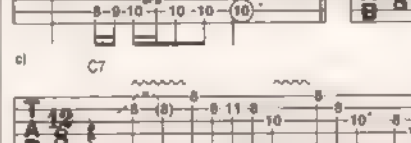
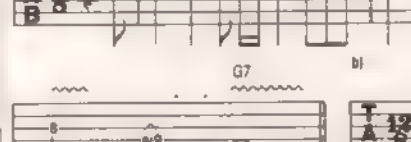
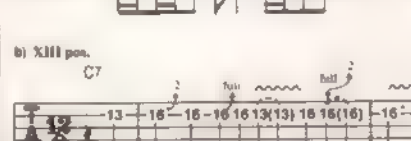
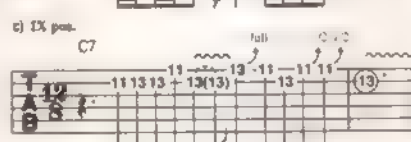
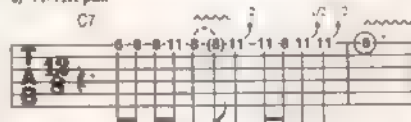
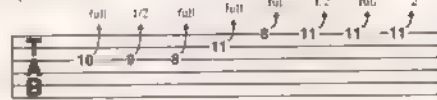
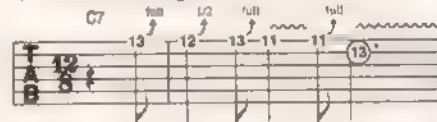
a) C minor pentatonic scale (C E \flat F G B \flat)



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FIGURE 4

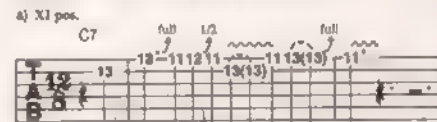
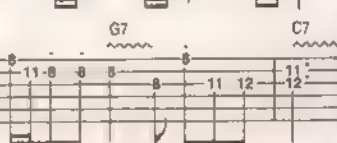
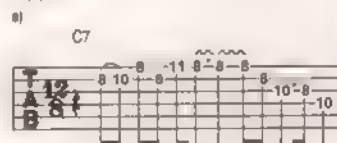



FIGURE 5



4b deal with another King-style lick in the same manner.

FIGURES 5a-c illustrate three more licks representative of King's unique approach to blues phrasing. Be sure to memorize them, and try playing them in different keys and in different positions all over the neck. ■

This year I will...
Eat ~~less~~ more carbs.
Run a 7-minute mile.
Call Mom on Sundays.
Play 'til my fingers bleed.



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How to Play this Month's Songs

The Killers "Mr. Brightside"

When playing through guitarist David Keuning's unorthodox arpeggiated chord voicings in this song's intro (see bars 1-4), try to keep your ring finger and pinkie planted on the fretboard as indicated in the chord frames shown at the beginning of the transcription. Since these notes are common to each of the three chords, keeping your fingers on the strings like this will minimize hand movement and make changing from chord to chord a little easier, as you'll be better able to maintain contact and the required stretch.

Once you have the chord shapes for bars 1-4 under your fingers, you'll be ready to tackle the picking. As you can see, suggested picking strokes are included above the tablature for this section. Notice the indication of consecutive downstrokes or upstrokes for certain notes that fall on adjacent strings. This approach, known as *economy picking*, is less demanding on your picking hand than strict alternate picking for these types of situations, and it can help make long or repeated passages like this one easier to endure. However, if you find using four consecutive upstrokes for the last four notes of each bar feels a little weird and more like a strum than an arpeggio, you may want to try the alternate up-down-up-down combination indicated.

While working on your flatpicking technique for this section of "Mr. Brightside," stick with one chord at first and practice picking it over and over until you can play it smoothly. This will allow you to focus all of your attention on your picking hand and not be distracted by fret-hand chord changes.

Once you've mastered your picking method of choice, picking through the rest of the chords should be a cinch, because they're all arpeggiated the same way! —Jeff Perrin

Marilyn Manson "Personal Jesus"

Thick layers of processed guitar and synth help set up the appropriate tonal chaos for Marilyn Manson's cover version of this Depeche Mode song. To reproduce the thick wall of sound heard on the recording, use a judicious amount of distortion and perhaps even a delay pedal set with a quick repeat to create a doubling effect. In addition, you can use a suboctave pedal or harmonizer to produce an extra synthlike note one octave down (see text underneath bar 1).

Some of the high-pitched squeals heard throughout this song (see bars 5 and 38) are produced by sounding natural harmonics (N.H.) at node points located between frets. (See the lesson for "Shyboy" below for more on this.) These node points, indicated as decimals in the tablature, may seem elusive and require a bit of careful exploration to locate; extra distortion should help make them a little easier to hear and find.

When playing the strummed octaves on the sixth and fourth strings in sections D, H, I and J, be sure to mute the idle fifth string between each pair of fretted notes by allowing your index finger to make contact with the fifth string as you strum all three strings. (The muted fifth string is indicated in each case by an X in the tablature.) Additionally, try muting the top strings by angling back your ring finger and resting it on them lightly. This extra "muting insur-

ance" will allow you to strum more freely without worrying about accidentally sounding any open strings. —Jeff Perrin

Mötley Crüe "Girls, Girls, Girls"

Guitarist Mick Mars performs this hit title track from the Crüe's 1987 album with his instrument tuned down one whole step (low to high: D G C F A D), as does bassist Nikki Sixx. Thus, all the notes and chords in this transcription sound one whole step lower than written (i.e., if the chord name is indicated as G5, the actual sounding pitch is F5, which is one whole step lower). Detuning not only makes the instruments sound "heavier" but also facilitates string bending and shaking, techniques that Mars exploits in his solo, specifically during bars 78-82, where he wails away on his high E string at the 22nd fret.

For extra heaviness, Mars' doubles his primary guitar parts throughout the song. The principal rhythm part, first introduced during the intro at bar 4 and featured during the chorus sections (section D), is based on two-note chord shapes that he slides up and down the strings. To perform this rhythm part correctly and smoothly, execute the chord slides gracefully and alternate them precisely with the open low E-string pedal tones. In addition, when hitting the open B- and high E-string chord "stabs," be careful not to sound the open G string accidentally. Try to use both hands to mute any strings that aren't supposed to sound or ring beyond their indicated duration. For example, the open B and high E strings should be silenced or "choked" by the fingers of one or both hands on the following downbeat after they're strummed in each instance.

When performing the chord slides throughout the song, try to use a moderately light touch with the fretting hand. Apply only as much pressure as is required to cleanly fret the strings, otherwise you'll create excessive friction between the fingers and strings and make the slides more difficult to execute. As when playing the open-string notes, try to "get off" each fretted chord immediately after its prescribed duration to keep the riffs sounding tight. This may be accomplished merely by loosening your grip on the strings without actually letting go of them.

In bars 24-27, Mars transposes this sliding power-chord idea up a fourth, from E to A, by moving the notes over to the next higher string or strings. The same muting techniques apply to this section. Notice how, during the song's chorus tag (section F) and outro (section G), this rhythm part evolves through a variety of melodic and rhythmic permutations, which serve to keep the backing track interesting. —*Andy Aledort*

David Lee Roth "Shyboy"

To best recreate Steve Vai's whammy-bar acrobatics in "Shyboy," you need a guitar equipped with a (Floyd Rose-style) double-locking, floating vibrato bar system. Such a setup allows you to depress or raise the bar to extreme degrees while the locking nut keeps the strings in tune, even after the most heinous string diving maneuvers (see measures 2-7 in the transcription).

At the start of his guitar solo (section F), Vai puts the structural integrity of his whammy-bar setup to the test with his signature "windmill" technique. Beginning in bar 87, Vai places his palm on the bar and applies a moderate amount of pressure as he spins it around repeatedly in a 360-degree, clockwise motion. As a result, the string's pitch is raised when the bar passes behind the bridge, and then lowered when the bar comes back around over the pickups. Moving through measures 89-92, Vai accelerates the bar's "RPM" to create quite an unusual-sounding phrase. While this is a fun and amusing technique to perform, be warned you may damage your whammy bar attempting to execute it. Players who don't have their own line of easily replaceable guitars (or perhaps don't have a floating vibrato system) may want to experiment with a combination of fret-hand string bending and "conventional" whammy bar dives.

Vai punctuates his solo with various natural harmonics used in combination with his bar antics to make certain notes squeal and jump

out at the listener. In measure seven, for instance, he picks a natural harmonic while the bar is already depressed, and then gradually releases and pulls up on the bar to create a screaming banshee note from hell. To hit such a high-pitched harmonic, you'll need to become familiar with specific, harder-to-find node points between the frets. This particular harmonic node occurs approximately three-tenths the distance between the second and third frets (on the G string) and is indicated in the tablature by the number "2.3." Keep your eyes (and ears) out for similar "fractional" harmonic nodes throughout the song.

Though the run of pick-hand tapping heard in measures 100-107 may seem daunting at first glance, there's actually a simple method to the madness. For starters, every note from the last beat of bar 100 through the second beat of measure 105 can be found in the G major pentatonic scale (G A B D E), with an added dominant seventh (F). Vai adheres to a specific fretboard pattern here—all notes are located between the 10th and 15th frets. If you can remember to think of this run as a fretboard pattern or box shape, the dizzying array of notes that follow from the second half of measure 105 into bar 107 will make perfect sense—you'll see that Vai is merely moving this box shape up the fretboard chromatically.

Just prior to the solo's climax, Vai performs some cool-sounding sweep arpeggios in measures 109-111; these are indicated by picking symbols above the tablature. Sweep arpeggios are performed by raking through a chord with the pick without allowing any of the notes to ring together. To do this, apply fret-hand pressure to each note in the chord at the precise moment its string is picked, then release the string or loosen your grip on it immediately after each pick attack to prevent the note from ringing into the following note. Applying a light pick-hand palm mute can help insure against accidental string noise or otherwise unwanted notes. —*Jeff Perrin*

The Mahavishnu Orchestra "Birds of Fire"

Featuring John McLaughlin on electric guitars, this instrumental classic from the early Seventies is the epitome of jazz-rock fusion. It features exotic and sophisticated harmonic, rhythmic and melodic ideas, as well as scorchingly overdriven tones, wailing note bends and a rebelliously simplistic, almost punk attitude.

In bars 1 and 2, McLaughlin establishes the haunting two-chord vamp that repeats

throughout almost the entire tune, using deft flat picking to arpeggiate two enigmatic-sounding chord voicings and enhancing the vamp's already psychedelic vibe with a slowly sweeping phase-shifting effect and distortion. Notice how McLaughlin cleverly employs the shimmering open B and high E strings in conjunction with a moveable three-note fretboard grip to create ringing, swirling note clusters. Be sure to use the fret-hand fingerings indicated below the chord boxes at the beginning of the transcription, as they will allow you to employ your pinkie to finger the single-note fills at the end of each bar. We've also provided suggested picking strokes above these first two measures to help you articulate all the notes smoothly and with the right emphasis on certain notes. As indicated, apply a light palm mute on the low E string for this part. Doing so will help stabilize your picking hand, as well as keep the lower notes sounding tight while the upper notes ring.

McLaughlin's solo (section C) is pure genius. Rather than attempting to make the changes with complex arpeggios and precisely articulated scalar runs (which, as you may know, the accomplished guitarist is capable of doing), he takes more of a rebellious "drunken kung fu" approach, playing somewhat lazy-sounding blues-rock licks, most of which are based around familiar minor pentatonic-scale fingerings, most of which are in E minor pentatonic. The beauty of this stylistic juxtaposition is in the way the notes, most notably the bent ones, take on evocative harmonic implications when heard against the altered dominant chords of the underlying vamp. In bar 34, McLaughlin momentarily breaks character with an impeccably executed ensemble run, playing a furious flurry of alternate-picked 16th notes based on the E minor pentatonic scale phrased in four-note "modules."

Another very cool thing about this tune is the highly unusual meter of 18/8, which can be very challenging to feel and count. Looking at the various groupings and beamings of notes in the guitar and bass parts, you'll see that McLaughlin and company organize the 18 eighth-note beats of the bar differently at various points in the tune, using alternate arithmetic possibilities to create interesting eighth-note phrasing schemes, such as 5+5+5+3 (the intro vamp) and 3x6 (the bass line in bars 26 and 27). Other metric "factoring" possibilities include 9x2, 2x9, 6x3, and 4+4+4+4+2. —*Jimmy Brown*

"MR. BRIGHTSIDE" The Killers

As heard on *Hot Fuss* (ISLAND)

Words and Music by Brandon Flowers, Dave Keuning, Mark Stoermer and Ronnie Vannucci • Transcribed by Jeff Perrin

All guitars are tuned down one half step (low to high: E \flat A \flat D \flat G \flat B \flat E \flat).

Bass tuning (low to high): E \flat A \flat D \flat G \flat .

All notes and chords sound one half step lower than written (key of D \flat).



A Intro (0:00)

Moderately Fast $\text{♩} = 148$

Dsus2

Dsus2/C#

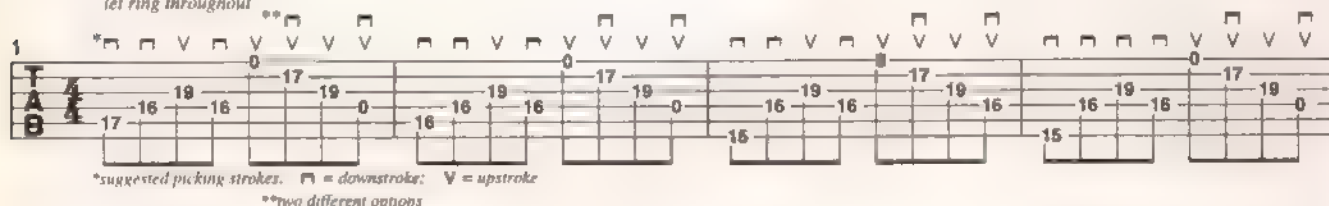
Dsus2/G

Gtr 1 (elec. w/slightly dirty tone)

Rhy. Fig. 1

let ring throughout

end Rhy. Fig. 1



*suggested picking strokes: \square = downstroke; ∇ = upstroke

**two different options

B Verse (0:08, 1:37)

Comin' out of my cage
It started out with a idea

and I've been doin' just like
Now did it end up like

fine Gotta gotta be down
this It was only a idea

Dsus2

Dsus2/C#

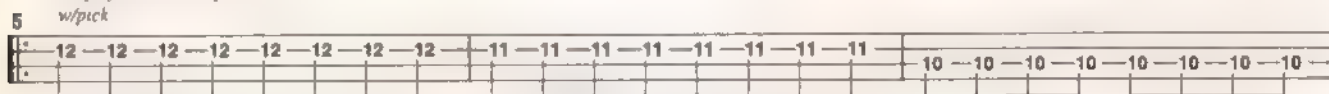
Dsus2/G

Gtr 1 plays Rhy. Fig. 1 four times (see meas. 1)

Gtr 2 plays Rhy. Fill 1 first time on 2nd verse

Bass (play 2nd time only on 1st verse)

Gtr. 2 (elec. w/slightly dirty tone) w/fdbk. (pitch: F \sharp),
2nd time on 1st verse



Bass substitutes Bass Fig. 1 first time on 2nd verse (see meas. 9), then Bass Fill 1 second time (see below)

because I want it all
It was only a idea

Now I'm falling asleep

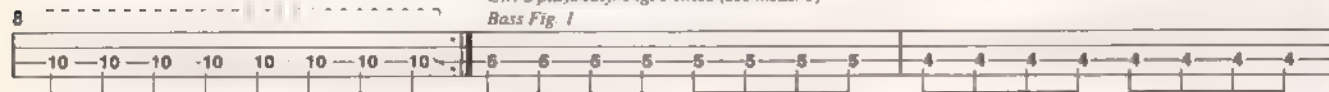
and she's calling a cab

Dsus2

Dsus2/C#

Gtr. 2 plays Rhy. Fig. 1 twice (see meas. 1)

Bass Fig. 1



while he's having a smoke

and she's taking a drag

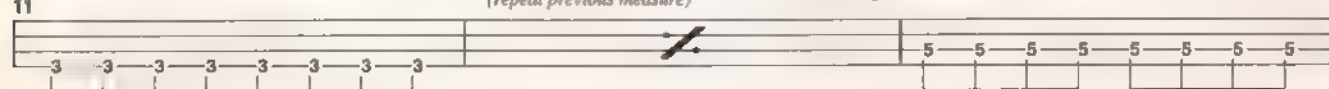
Now they're going to bed

Dsus2/G

Dsus2

(repeat previous measure)

end Bass Fig. 1

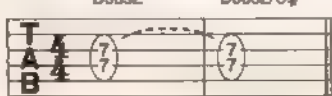


Rhy. Fill 1 (1:37)

Gtr. 2

Dsus2

Dsus2/C#

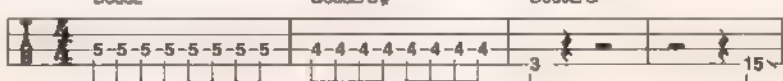


Bass Fill 1 (1:44)

Dsus2

Dsus2/C#

Dsus2/G



and my stomach is sick and it's all in my head but she's touching his

14 Dsus2/C# Dsus2/G

C Pre-chorus (0:32, 2:03)

chest And I now just can't He takes off it's her dress killing now me Let me and

Bm(add4)

Asus4

Gtr. 1 substitutes Rhy. Fill 1 on repeats (see below)

17 Gtr. 1

*Gtr. 2 (w/dist and sub-octave effect)

*synth arr for gtr

Bass

1. go G6

21 Rhy. Fig. 2 end Rhy. Fig. 2

Rhy. Fig. 2a end Rhy. Fig. 2a

Rhy. Fill 1 (0:45, 2:16)

Gtr. 1 Bm(add4)^{VI}

"MR. BRIGHTSIDE"

2. taking control
G6
Gtr. 1 repeats Rhy. Fig. 2 (see meas. 21)
Gtr. 2 repeats Rhy. Fig. 2a (see meas. 21)

25 Bass

D Chorus (0:58, 2:29)

Jealousy turning saints into the sea Turning through sick
lullabies choking on your albino But it's just the
N.C.(D) (G5) (Bm7) (A)

Gtrs. 1 and 2 (sub-octave effect off)

29

* repeat previous beat

Bass
Bass Fig. 2

end Bass Fig. 2

price I pay Destiny is calling me Open up my
D G Bm7 (A)

Gtr. 1

33 Rhy. Fig. 3

end Rhy. Fig. 3

Gtr. 2
Rhy. Fig. 3a

end Rhy. Fig. 3a

Bass
Bass Fig. 3

end Bass Fig. 3

eager eyes 'cause I'm Mister
D G Bm7

(2nd time) skip ahead to interlude F

Brightside
(A)

Gtr. 1 repeats Rhy. Fig. 3 (see meas. 33)
Gtr. 2 repeats Rhy. Fig. 3a (see meas. 33)

37 Bass

"MR. BRIGHTSIDE"

E (1:24)

N.C.(D)

(G5)

(Bm7)

(A)

(2nd time) go back to verse **B**

41 Gtrs. 1 and 2



Bass plays Bass Fig. 2 twice (see meas. 29)

F Interlude (2:55)

(D)

(G5)

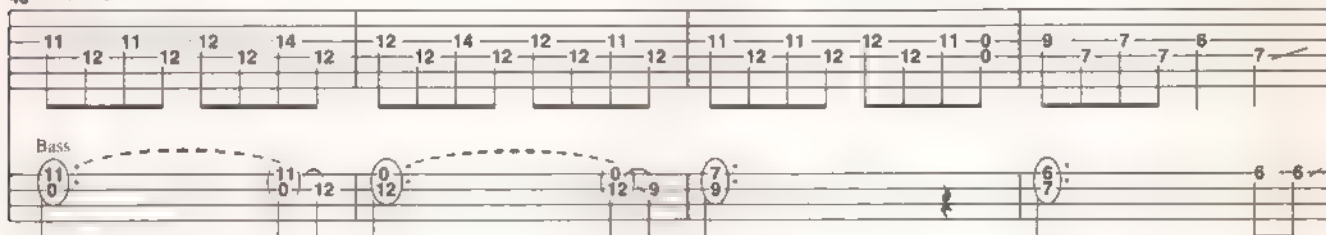
(Bm)

(A)

Gtrs. 1 and 2

45 Rhy. Fig. 4

end Rhy. Fig. 4



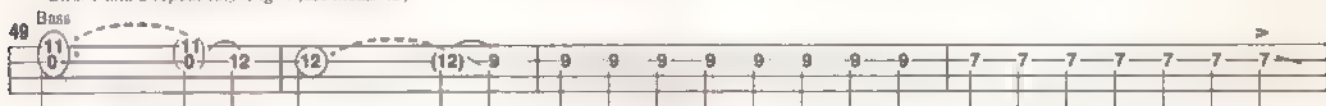
(D)

(G5)

(Bm)

(A)

Gtrs. 1 and 2 repeat Rhy. Fig. 4 (see meas. 45)



G Outro (3:08)

never

N.C.(D)

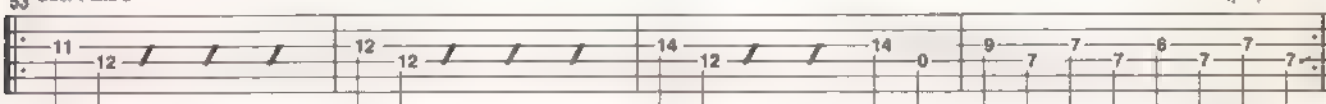
(G5)

(Bm7)

(A)

53 Gtrs. 1 and 2

(play 3 times)



Bass plays Bass Fig. 2 twice (see meas. 29), then Bass Fig. 3 third time (see meas. 33)

never

(D)

(G5)

(Bm7)

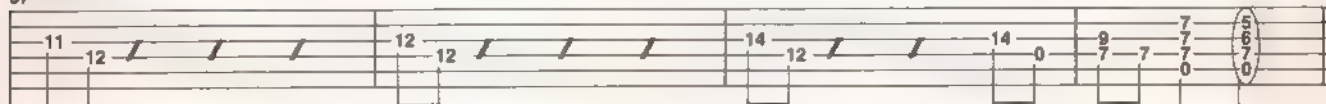
A5

D/A

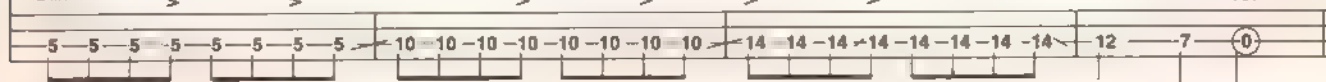
A

synth and gtr
arr for gtr.-----

57 Gtrs. 1 and 2



Bass



"PERSONAL JESUS" Marilyn Manson

As heard on **Lest We Forget: The Best Of** (INTERSCOPE)

Words and Music by **Martin Gore** • Transcribed by **Jeff Perrin**

A Intro (0:00)

(0:14)

Moderately ♩ = 128 (♩ = $\frac{3}{4}$)

Reach out and touch faith

N.C.(F#5)

* Gtrs. 1 and 2 (elec. w/dist.)

Rhy. Fig. 1

(sound effects)

* Gtr 2 w/sub-octave effect or harmonizer producing additional note one octave lower

Gtr 2 plays Rhy. Fig. 1 (see meas. 1)

3 Gtr. 1

* Bass (w/dist. and sub-octave effect)
w/pick
Bass Fig. 1 (repeat previous measure)

* synth. arr. for bass

B 1st Chorus (0:29)

(F#5)

personal

Jesus

7 Gtrs. 1 and 2

(repeat previous two measures)

Bass plays Bass Fig. 1 twice (see meas. 3)

Someone to hear your prayers

Someone who cares

Your own

11 Gtrs. 1 and 2

(B5)

(A5)

(G#5)

Rhy. Fig. 2

Bass

"PERSONAL JESUS"

(1.) personal Je -
(2.) sus
(3.) Someone to hear your prayers Someone who's there
(F#5) (B5) (A5) (G#5)
Gtrs. 1 and 2 play Rhy. Fig. 1 three times (see meas. 1)
Bass (sub-octave effect off)
Gtrs. 1 and 2 play Rhy. Fig. 2 (see meas. 13)

15 Bass Fig. 2 (play 3 times) Bass Fig. 3

C 1st Verse (1:05)

Feeling unknown and you're all alone Flesh and bone by the telephone

(F#5)

(F#5)

(A5)

*Gtr. 3 (elec. w/dist. and fast rotary speaker effect)

Riff A

19 Gtrs. 1 and 2

*synth. arr. for gtr

Bass

Bass Fig. 4

Lift up the receiver I'll make you a believer

(E5)

(B5)

(C#5)

(F#5)

Gtrs. 1 and 2 play Rhy. Fig. 1 (see meas. 1)

end Riff A

Fill 1

let ring

24 12 7 9 2 14 12

end Bass Fig. 4

Take second best put me to the test Things on your chest you need to confess

(A5)

(E5)

Gtr. 3 plays Riff A (see meas. 21)

29 Gtr. 2

*repeat previous chord

Bass repeats Bass Fig. 4 (see meas. 21)

I will deliver You know I'm a forgiver

(B5)

(C#5)

(F#5)

Gtr. 3 plays Fill 1 (see meas. 27)

Gtrs. 1 and 2

33

"PERSONAL JESUS"

D 1st Pre-chorus (1:35)

Reach out and touch faith

(G#5) (G5) (F#5)

Gtr 1

37 Rhy. Fig. 3 fdbk. end Rhy. Fig. 3

pitch: D

pitch: C#

Bass

Bass Fig. 5 end Bass Fig. 5

Reach out and touch faith

(G#5) (G5) (F#5)

Gtr 2 plays Rhy. Fig. 3 simile (see meas. 37)

41 Gtr 1 fdbk.

pitch: C

Bass repeats Bass Fig. 5 (see meas. 37)

Your own

E 2nd Chorus (1:50)

(1.) personal Jesus
(2.) personal Jesus

(F#5)

45 Gtrs. 1 and 2

Bass plays Bass Fig. 2 three times (see meas. 15)

2

Someone to hear your prayers
Someone to hear your prayers

Someone who cares
Someone who's there

(B5) (A5) (G#5)

49

Bass plays Bass Fig. 3 (see meas. 17)

2

Your own

2. Reach out and touch faith

(A5) (G#5) (D5) N.C.

53 Gtrs. 1 and 2

Bass

(play 8 times)

(play 8 times)

"PERSONAL JESUS"

G 2nd Verse (2:38)

Feeling unknown and you're all alone Flesh and bone by the telephone

(F#5)

(A5)

(E5)

*Bass (dist off)

P.M.

57

Lift up the receiver I'll make you a believer

(B5)

(C#5)

(F#5)

w/dist

P.M.

61

I will deliver You know I'm a forgiver

(B5)

(C#5)

(F#5)

(Gtr 1 w/ad lib string noise)

Gtrs. 1 and 2 play Rhy. Fig. 1 (see meas. 1)

Gtr. 3 plays Fill 1 simile (see meas. 27)

(w/dist.)

65

H 2nd Pre-chorus (3:00)

Yeah reach out and touch faith

(G#5)

(G5)

Your own

(F#5)

personal

Jesus

69

Bass plays Bass Fig. 5 simile (see meas. 37)

73

J Outro (3:18)

Reach out and touch faith

(F#5)

(G#5)

(G5)

(F#5)

Gtr. 3 plays Fill 1 simile (see meas. 27)

Gtr. 3 performs ad lib string noise

Gtr. 3 plays Fill 1 simile (see meas. 27)

(play 3 times)

77

Bass plays Bass Fig. 2 (see meas. 15)

Bass plays Bass Fig. 5 three times (see meas. 37)

83

Reach out and touch faith

(G#5)

(G5)

(F#5)

(w/synth and sound effects)

10

"GIRLS, GIRLS, GIRLS" Mötley Crüe

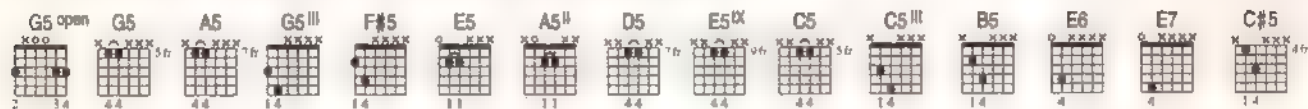
As heard on *Girls, Girls, Girls* (MOTLEY/BEYOND)

Words and Music by Nikki Sixx, Mick Mars and Tommy Lee • Transcribed by Andy Aledort

All guitars are tuned down one whole step (low to high: D G C F A D).

Bass tuning (low to high): D G C F.

All notes and chords sound one whole step lower than written (key of D).



A Intro (0:00) (0:02) 1., 2., 3. || 4. **B** (0:16, 2:26)

Moderately ♩ = 140

w/af lib vocal
G5 open
*Ctr 1 (w/dist.)
w/bar

(motorcycle sounds)

*doubled
Bass
w/pick

G5 A5 G5 G5 III F#5 E5

G5 A5 G5 G5 III F#5 E5

P.M. P.M.

*repeat previous chord

C Verses (0:30, 1:04, 2:40)

1. Friday night and I
2. Trick or treat
3. Crazy Horse

G5 A5 G5 G5 III F#5 E5 A5 II

of grease and my
girls you just
photos a ménage

(repeat previous measure)

12

17

21

G5

25

"GIRLS, GIRLS, GIRLS"

29

Red Raisin' tips hell at the fingertips
G5 A5 G5 G5^{III} F#5 E5

1. 2.

Seventh Vell

[E] Bridge (1.38)

(1.) Have you read the news I just need a new toy Soho Tribune I tell you what girl

(2.) boy E5 E8 E5 E6 E7 E6 E5 E6

33

P.M. P.M. (repeat previous two measures)

dld me
Dance for me
C#5

Well then she broke my heart
I'll keep you over-employed

I'm such a good good
Just tell me a
A5^{II}

37

Ctr 2 (elec w/dist.)

Gtr 1 P.M.

Bass

41

story E5 E8 E6 E6 E5 E6 E5 E6 E7

Gtr 1

Bass

"GIRLS, GIRLS, GIRLS"

G5
Rhy. Fig. 1 *end Rhy. Fig. 1*

Bass Fig. 1 *end Bass Fig. 1*

Gtr 1 repeats Rhy. Fig. 1 (see meas. 45)

go back to [B]

Gtr 2 *w/bar* **NH**

49 *NH*

Bass repeats Bass Fig. 1 (see meas. 45)

pitch:es D, G, B

[F] (3:07)

Girls **G5 A5 G6** **girls** **G5^{III} F#5** **girls** **E5** **E6** **E7** **E5** **E6** **E5** **(spoken) Hey Tommy** **G5**

53 *Gtr. 1*

Bass

check that out man **What Vince** **where** **Hey right there** **Hey** **Hey baby don't**

A5 G5 **G5^{III} F#5** **E5** **E6** **E5** **E6** **E5** **G5**

56 *Rhy. Fig. 2* *end Rhy. Fig. 2*

Bass Fig. 2 *end Bass Fig. 2*

I know you from somewhere
(Girls girls girls)
A5 G5 F#5 E5 **E6 E5** **E6 E5** **G5 A5 G5 F#5 E5** **E6 E5**

Gtr. 1 plays Rhy. Fig. 2 twice (see meas. 56)

59 *Gtr 2* *full* *w/bar* *full* *-1/2* *Gtr 2* *full* *w/bar* *full*

Bass plays Bass Fig. 2 twice (see meas. 56)

"GIRLS, GIRLS, GIRLS"

Chords: E6 E5 Girls C5 D5 C5 girls C5^{III} B5 girls A5^{II}

64 Gtr. 2 full V--- full -1/2 full w/bar---
(15) (15) 15 14 (14) (14) 9 (9) (9) (9) 9

Gtr. 1 (2) 4 2 5 7 5 0 3 2 3 0 (0) 0 0 X 0

Bass (0) 0 0 0 2 5 (5) 7 5 0 3 2 3 0 (0) 0 0 X 0

67 full w/bar--- full w/bar--- full
(9) 9 7 5 9 (9) (9) (9) 9

Gtr. 1 (9) 9 7 5 9 (9) 7 5 0 3 2 3 0 (0) 0 0 X 0

Bass (0) 0 0 0 2 5 (5) 7 5 0 3 2 3 0 (0) 0 0 X 0

70 G5 A5 G5 G5^{III} F#5 E5 E6 E5 G5
V--- w/bar--- full full full full full full full
(9) 5 8 5 8 8 (9) (9) (9) (9) (9) (9) (9) (9) 15 14 15 14 15 14 15 14

① string is sounded by pull-off

Rhy. Fig. 3

Bass Fig. 3

73 A5 G5 F#5 E5 E6 E5 G5 A5 G5 F#5 E5 E6 E5 G5
Gtr. 2 w/bar--- full 1/2 1/2 full vib. w/bar while trilling w/bar
(15) (15) (15) 15 14 (14) 12 15 (15) 12 15 12 (12) (12) 15 12-14

Bass plays Bass Fig. 3 twice (see meas. 71)

GUITAR WORLD 133

**"SHY BOY" David Lee Roth**As heard on **Eat 'Em & Smile** (WARNER BROTHERS)Words and Music by **Billy Sheehan** • Transcribed by **Jeff Perrin****A** Intro (0:00)

Freely
N.C.
Elec. Gtr. (w/dist.)

1 **TAB**

0 0 0 0 10 19 0 19 (19) (19) (19) (19) 0 2-8 2-8 2-8

pitch G

* Shake bar while sliding note up string
† Shake bar while diving

vib. w/bar 1 1/2 1 1/2

fill dive w/bar N.H. (w/fdbk.)

(to slack) +3 (pull up bar so note is raised three whole steps)
pitch: D G#

Bass

3 3 3 3 3 3 3 3

pitch D A D A E

Fast ♩ = 260 (0:11)

8

8 5 7 8 7 5 8 5 6 8 6 5 7 5 4 5 7 (7) 5 4 5 7 (7) 5 4 7 3 5 7 5 3 7 5 3 5

3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

w/bar w/bar

N.H. w/bar

(let ring next three meas)

2-6 2-6 2-6

pitch C

Whoa

11 Gtr. 1

7 3 5 7 5 6 5 7 12 13 12 10 12 19 20 19 17 19 7 5 8 5 8 8 7 5 7 5 4 5

3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

Oh

14 Gtr. 1

7 5 4 7 3 5 7 5 3 7 3 5 7 5 3 7 3 5 3 5 5 (5) 5 3 (3) 5 3 5 (5) X 5

3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

w/bar N.C.(Dm) P.M. P.H. P.H. P.H. P.M. P.H.

pitch C F# C D

Bass

3 3 3 3 3 12 12 12 12 12

pitch A D D fdbk pitch A

w/bar N.H. N.H. w/bar fdbk

19 Ah yeah w bar 12

PM PH PM

24 Oh

PM

Bass Fig. 1

B 1st Verse (0:34)

On the stage I'm in a rage but
F5 PM (repeat previous measure)

29 Bb5 A5

* repeat previous chord

end Bass Fig. 1

34 you I never fool Well I can rock with anyone but not alone with you

G5 F5 D5 F5 G5 F5 D5

PM

N.H. 7 7 7 3 X 3 (3) X 3 3 3 3 X 3 (3) 3 3 3 7 5 3 (3) 3

pitch: D pitch: D

"SHY BOY"

Something starts a-boilin' down deep inside of me 1

F5 G5 F5 D5 pick scrape

39 *w/bar NH PM

pitch: G *shake bar while diving

* Press strings against pickup

need aggressive women huh Knock me off my feet

F5 G5 F5 G5 F5 D5

44 PM

[C] 1st, 2nd, and 4th Choruses (0:48, 1:18, 2:38)

Shy boy shy boy Shy boy shy boy

N.C (Dm)

Elec Gtr slight PM

48 PM

Elec. Gtr substitutes Fill 1 second time (see below)

Bass plays Bass Fig 1 twice same (see meas. 24)

Shy boy shy boy give it one more try boy

Bb5 A5 N.C.

Elec. Gtr substitutes Fill 4 third time (see below)

52 PM

Fill 1 (1:22)

Elec Gtr NH

pitch D

Fill 4 (2:46)

Elec Gtr NH

pitch: F *shake bar while diving

Bass Fill 1 (1:03)

"SHY BOY"

Shy boy shy boy Shy boy shy boy
N.C.(Dm)

Elec Gtr substitutes Fill 5 third time (see below) Elec Gtr substitutes Fill 2 second time (see below)

56

Shy boy shy boy give it one more try boy
Bb5 A5 2. Ooh you make me

Elec Gtr substitutes Fill 3 second time (see below)

60

D 2nd Verse (1:04)

nervous more than I had planned Would you wanna know me
N.C. G5 F5 D5 N.C.(G)

Elec Gtr

64

If I wasn't in the band Crazy feelings
G5 F5 D5 N.C.(D5)

69

Fill 2 (1:28)

Elec Gtr

Fill 3 (1:31)

Elec Gtr

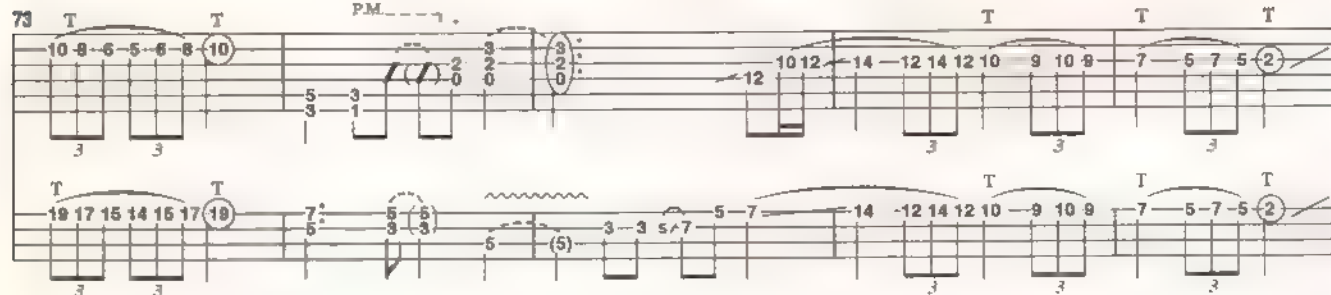
Fill 5 (2:48)

Elec Gtr

"SHY BOY"

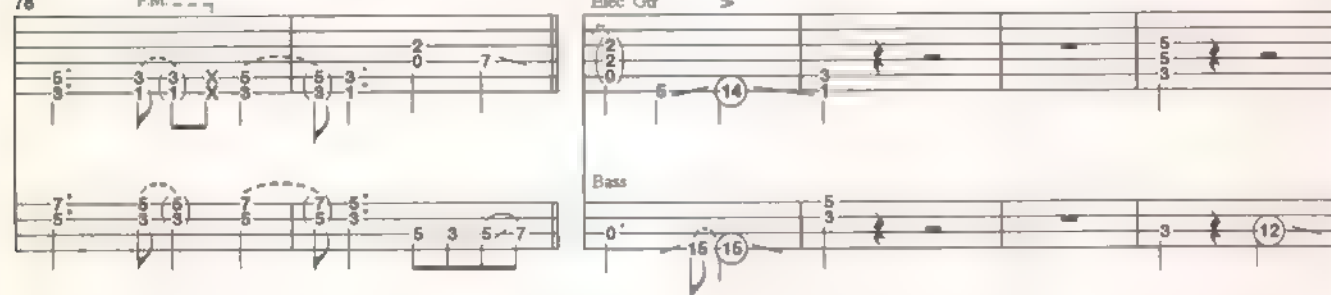
deep inside of me I need a wild woman to
 G5 F5 D5 N.C.(D5)

73



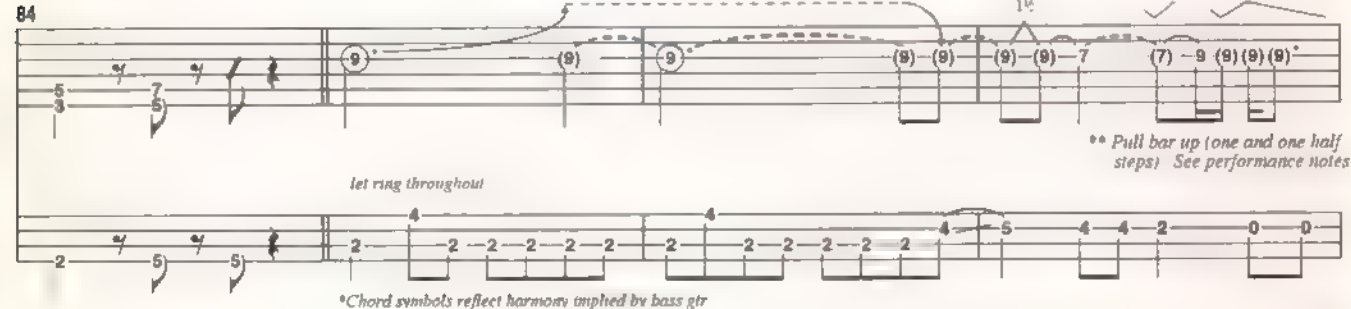
go back to chorus **C** **E** (1:39)
 knock me off my feet boy Gotta keep things movin' 'til my personality
 G5 F5 G5 F5 D5 A5 F5 C5

78



F Guitar Solo (1:37)
 starts improving G5 A5^v * (B5)

84



full w/bar (G5) 1 1/2 -1 1/2 +1 1/2
 let ring throughout
 *Chord symbols reflect harmony implied by bass gr
 ** Pull bar up (one and one half steps) See performance notes

(F#5) (B5) (G5)

88



110 (F5) (D5) w/bar

113 (G5) full (F5) (G5) full (F5) (D5) 2

G 3rd Chorus (2:07)

Shy boy shy boy Shy boy shy boy Shy boy shy boy give it
N.C. (Dm)

117 Elec Gtr P.M. slight P.H. w/bar N.H. pitch G

one more try boy Shy boy shy boy Shy boy shy
Bb5 A5 N.H. N.C. (Dm) w/bar

123 pitch E B

128 boy Shy boy shy boy give it one more try boy

Gotta keep things movin' 'til my personality starts improving
F5 C5 G5 A5V

133 Elec Gtr Bass

NC.

137 T T T T

15 13 11 10 11 10 11 13 15 13 11 10 11 10 11 13

T T T T

15 13 11 10 13 11 10 ~8-11 10 8 ~6-10 8 ~6~5

Г Т Т Т

19 17 15 14 15 14 15 17 19 17 15 14 15 14 15 17

T T T T

19 17 15 14 17 15 14 ~12 15 14 12 ~10 14 12 10 ~9

142 T T T T

10 8 8 6 6 5 6 8 10 8 8 5 6 5 6 8

T T T T

10 8 6 5 8 6 5 ~3 6 5 3 ~1 5 3 1 3

T T T T

14 12 10 9 10 9 10 12 14 12 10 9 10 9 10 12

T T T T

14 12 10 9 12 10 9 ~7 10 9 7 ~5 9 7 5 8

145 T T T T T T T w/bm

7-5-7-5-2 7-5-7-5-2 7-5-7-5 3-0 (0) 12 9 7 (5)

pitch: A C# E A

* Tap harmonic node points along open 5th string

T T T T T T T NH

12 10-12 10-7 12 10 12-10-7 12-10-12-10 8-5 9 12 14 12 14 12 9-12-9-12 14 (12) 14(19)14(19)14(19)14(19)

5

pitch: A

* Tap and pull off repeatedly as fast as possible
† Tap harmonic (in parenthesis) while fretting note

J **Outro** (2:54)

Ah

NC (E5)

148 NC (E5)

"SHY BOY"

153

Esus4

7 7 7 7 7 7 7 7 7 7 5 7 5 7 5 7 5 7 5 3 0 3 0 3 5 0

157 N.C (E5)

7 0 0 0 0 0 0 0 0 5 7 5 7 5 7

161

A5^{XII} G5^X Whoa

(7) 7 5 7 5 5 7 5 5 7 8 7 7 5 0 7 0 5 (5) 9 7 9 7 5 7 5

* repeat previous beat (composite arrangement)

Free Time (3:10)

N.C.

(loosely doubled)

165 N.H.

N.C (E5) (w/echo effects) w/bar

pitch: D approx. -15 (pick note while bar is depressed)

* P.H. full

* "flick" tremolo bar to produce note "flutter" effect

* "stack" pick hand middle finger on top of index finger to produce P.H.



"BIRDS OF FIRE" Mahavishnu Orchestra

As heard on *Birds of Fire* (COLUMBIA/LEGACY)

Words and Music by John McLaughlin • Transcribed by Paul Pappas and Steve Gorenberg



*keyboard chords arranged for guitar

A Intro (0:18)

Moderately Fast ♩ = 384

Ab7#9

Bb7b9

Gtr. 1 (elec. 12-string w/dist. and phaser)

Rhy. Fig. 1

let ring throughout w/light P.M. on (5)

w/gong (approx. 18 sec.)

end Rhy. Fig. 1 (play 4 times)

(0:42)

Ab7#9

Bb7b9

Gtr. 1 repeats Rhy. Fig. 1

Riff A

Gtr. 2 (vibrola for gtr.)

end Riff A (play 4 times)

Bass

Bass Fig. 1

end Bass Fig. 1

B (1:05)

Ab7#9

Bb7b9

Ab7#9

Gtr. 1 repeats Rhy. Fig. 1 four times

Riff B

Gtr. 3 (6-string elec. w/dist.)

end Riff B

Bass repeats Bass Fig. 1 four times

C Guitar Solo (1:28)

Ab7#9

Gtr. 1 plays Rhy. Fig. 1 ten times

Bass Fig. 2

*Play w/ variations ad lib on repeats

17 Gtr 3

Bb7^{#9}_{b5} Ab7^{#9}_{#5}

full

Bass

B/C

37 12 14 16 17 14 16 16 (16) 14 16 19 13 14 14 (14) 18 18

full w/Fill 2 full

3 3 18 3 0 1 2 18

* Slower ♩ = 440

(2nd time) skip ahead to G

39 18 14 14 18 3

* On D.S. tempo is ♩ = 464

E (3:02)

Ab7^{#9}_{#5}

Bb7^{b9}_{b5}

Gtr. 1 plays Rhy. Fig. 1 (see meas. 1)
Gtr. 3

41 13 13 11 13 13 13 11 13 11 13 15 15 13 15 15 15 13 15 13 15

Bass plays Bass Fig. 1 (see meas. 3)

F Synthesizer Solo (3:12)

Ab7^{#9}_{#5}

Bb7^{b9}_{b5}

Gtr. 1 plays Rhy. Fig. 1 (see meas. 1)

(12th time) go back to D

43 13 13 11 13 13 13 11 13 11 13 15 15 13 15 15 15 13 15 13 15

Bass plays Bass Fig. 1 (see meas. 3)

(play 12 times)

G (4:51)

Ab7^{#9}_{#5}

Bb7^{b9}_{b5}

Gtrs. 1 and 2 play Rhy. Fig. 1 and Riff A
Gtr. 3 substitutes Fill 3 11th time

45 8 8 4 8 8 8 8 4 8 4 8 8 8 8 8 8 8 8 8

* Substitute A (fourth string/seventh fret) for first note first time

** (play 11 times and fade)

** begin fade 7th time

Fill 2 (2:56)

B/C

Elec. Piano str. for Gtr.

13 14 11 13 18 9 9

8 12 9 11 8 7 7

Fill 3 (5:37)

Gtr. 3 Ab7^{#9}_{#5}

Bb7^{b9}_{b5}

18 8 8 8 8

NOTATION GUIDE

tablature clef
time signature

whole notes (held for four beats)
half notes (held for two beats each)
quarter notes (held for one beat each)

*string
N.C.(E)
let ring
E

*String ① is the thinnest string. ⑥ is the thickest.
Numbers on the lines indicate frets (0 = open strings)

count: "1 and 2 and 3 and 4 and 1 2 3 4"

count: "1 and 2 ee and uh 3 ee and uh 4 and 1 and 2 and 3 and 4 and uh 1 2 3 4"

count: "1 and 2 and 3 and 4 and 1 ee and 2 ee and 3 4"

*Don't rearticulate notes in parentheses.

count: "1 and 2 and 3 4" count: "1 2 3 and 4 and 1 2 3 4"

*Bend string before picking

*natural harmonics
N.H.
*pinch harmonic (note fretted)
P.H.
palm muting (picking hand)
E5
P.M.
fret-hand muting
G5

*Lightly touch string directly over fret, then pick.
*Harmonic sounded by picking hand.
*Loosen grip on strings so that they no longer touch the fretboard.

staccato (short) notes
trill (quick succession of hammer-ons and pull-offs)
tremolo picking
sweep picking ("raking")

* = downstroke V = upstroke

about making some guitars for me, which was great because I'm a lefty; that's always made it hard for me to find good instruments. Plus, I have small hands, so I like small necks. The guys at Ibanez were able to copy the neck from a pawnshop guitar I've had for a long time that I really love.

GW Your custom guitar is based on Ibanez's AX120 model?

RODRIGUEZ-LOPEZ Yeah, I guess so. [laughs] I don't really know. My main guitar is just as simple as they come: one pickup, one knob. Ibanez also made a guitar for me that has a delay unit built into the body. On the new record, I used the main guitar for pretty much everything. I also played a Fender Telecaster and a Mustang on a few things. But I don't really take those on the road.

GW What about amplifiers?

RODRIGUEZ-LOPEZ On our records I always use smaller amps. I have a Supro, a Harmony, a Fender Princeton...a whole bunch of different combo amps. I started using them because, at the time, it made playing much more intimate to me. At this point, though, I just prefer the sound. You go out on tour and you're dragging this huge stack around in order to project your sound over everybody. But in the studio everything is pared down and so simple and so intimate.

GW After working with producer Rick Rubin on *De-Loused* in the Comatorium, why did you choose to produce the new album yourself?

RODRIGUEZ-LOPEZ It seemed like the next logical step. I've been coproducing our records for a while now and I did a lot of the work on *De-Loused*. Also, it was a timing issue: with the kind of year we had, particularly with losing Jeremy, there was a force in my head telling me I wasn't ready to listen to an outside person's opinions about something that's such a delicate and intimate insight into the band, which is what I consider *Frances the Mute* to be.

GW The music is your diary.

RODRIGUEZ-LOPEZ The records feel like an extension of what's happening in my life. Maybe that has something to do with why we don't write three-minute pop songs. For me at least, nothing in life happens the way it does on TV or on pop radio, where it all seems like...a series of orgasms, you know what I mean? My life has never been that. It's more like this rumbling, and then it becomes a buildup, and before you know it you're overwhelmed, and then there's a climax where everything lets loose, and then you're empty. That's when you start to feel another rumble, and it all starts again.

GW So it's about the journey, not the destination.

RODRIGUEZ-LOPEZ Exactly. But there are so many people who can't wait to get where they're going. They just want the orgasm. ■

and that's something they don't teach you in school. You can't play like John Petrucci and be in an extreme metal band. It just doesn't work."

Laiho knew from the outset that he wanted to form a band. When he received his first guitar, he brought it to school every day. There was a drum kit in his classroom, and he'd frequently enlist a friend to smash away on the skins while he jammed along. "I didn't know how to play at all," he says. "I just made up chords. I loved the noise of it all." A few years later, drummer Jaska Raatikainen began attending his school. By then, Laiho had started to figure out his instrument. "That's really where Children of Bodom began," he says. "The original lineup grew around that. By the time we were in high school, we were really beginning to make it work."

Unfortunately, it was then that Nirvana became the biggest band on the planet. Laiho recalls the difficulty of performing in a group that unabashedly embraced guitar virtuosity. "All the hair metal was gone. I remember when the change happened, too. I was watching *Headbanger's Ball* in the early Nineties and thinking to myself, Why is everyone looking so fucking stupid these days? The musicians were dressing in flannel shirts and their hair was all messed up. They looked like shit."

Nonetheless, the band, which initially went by the name In Earth, began circulating demo tapes and playing local clubs. Resistance from club owners gradually softened as bands like Dimmu Borgir and Cradle of Filth began to change the musical landscape with their intricate guitar lines and orchestral keyboard parts. Although Children of Bodom pushed the envelope further than Dimmu and Cradle, more clubs were willing to give them a chance. Eventually, word began to spread about the cool new group from Finland.

As it happened, one of the band's demos ended up at a now-defunct indie label in Belgium. Considering the musical climate of the times, Laiho had no expectations that a record contract was in his group's immediate future. So when the Belgians offered to put out a Children of Bodom record, he jumped at the opportunity. "It was the shittiest contract ever. We had to pay to record the album. Then we had to buy 1,000 copies to sell ourselves.

It was ridiculous, but we didn't think we'd get anything better."

On a whim, Laiho passed a copy of the band's tape to an employee at Spinefarm Records, one of Europe's more active extreme metal labels. To everyone's surprise, the exec loved it and offered to sign the group. "Unfortunately, we already had the contract with the Belgians," says Laiho. "But it sucked so bad. So we told them that we broke up and couldn't deliver the record. Then we came up with a new name and signed to Spinefarm."

The name Laiho and his bandmates selected couldn't have been more chilling to their fellow citizens. Children of Bodom is a reference to a triple murder that took place in 1960 near Lake Bodom in Espoo, Finland. Four teens went camping; three died, one made it out alive. The killer got away and for years the police failed to solve to the crime.

"We were trying to find something cool to call ourselves and we came across this story," explains Laiho. "Bodom' sounded pretty metal, so we combined it with every word we could think of. 'Children of Bodom' sounded the best."

"The crazy thing is that, thanks to new DNA evidence, the police think they've solved the crime. They say the kid that survived

killed his friends. I'm not sure I believe it."

Once signed to Spinefarm, Children of Bodom quickly saw their fortunes change. After releasing *Something Wild*, Spinefarm (which still issues the band's records in Europe) sent the group on its first major tour with headliners Hypocrisy and Covenant. Having never played outside Finland, Children of Bodom were pleasantly surprised at the enthusiastic reception they received. In fact, the further they drifted from Scandinavia, the less often they heard grumbles about their stylistic flourishes. "People's tastes were much more open," says Laiho. "They were bringing their own influences to the mix."

The tour brought them other rewards in addition to fans. "We'd never been anywhere with free booze before," says Laiho, laughing. "That was great! We were riding on the bus with the other bands—it was a huge bus—and just having a great time. They accepted us very quickly once they could see that we knew how to play and how to party."

Children of Bodom finally made it to the United States in 2000, (continued on page 176)

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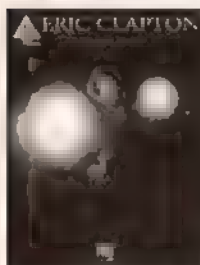
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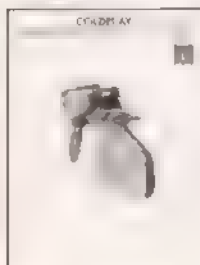
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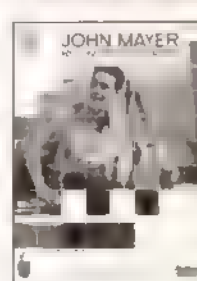
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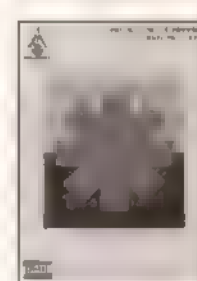
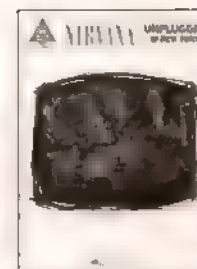
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WYLDE The guys from Shadows Fall and Alexi Laiho from Children of Bodom are gonna carry the torch, because they get it. They love all the guys who came before them, and they are real guitar players who didn't pick up the guitar to be rock stars but to challenge themselves, to see how great they can be. And that's why they will be the next wave to inspire kids. When I heard them—the genuine articles in a world of pop bullshit—I thought, Thank God!

Look at that Ashlee Simpson *Saturday Night Live* fiasco. [Simpson was caught miming to a prerecorded vocal track during her October 23, 2004, performance.] She can't even lip synch her fucking own songs, because she doesn't write them. That talentless bitch hack gets invited to play on *Saturday Night Live* and sells six trillion records. It's a complete insult to real musicians; it's all smoke and mirrors. One night when I play, I may just put one of my CDs on the P.A., toss my guitar in the air, shove a hockey stick up my ass and walk around onstage like a douche bag. Then people will go, "Wow, Zakk is amazing. The guitar isn't even in his hands while he rips off solos!" What's going on today is just as phony.

GW Who do you think are the most overlooked rock virtuosos?

WYLDE John Sykes, Gary Moore, Frank Marino and Robin Trower. Most guitarists don't even know who these guys are because they are not part of the pop culture. But their playing is beyond sick.

GW Is it ever difficult for you to balance virtuosity with playing only what the song needs? Do you ever feel compelled to just let it rip?

WYLDE No, because I love music and respect that you can be thoughtful and passionate about it. Ozzy always told me, "When Randy did a solo, you could actually hum the thing." And he's right.

See, there are two schools of thought to playing a great solo: you can write it, or you can just go for it. For instance, you can actually sing the solo to "Hotel California" because it's perfectly composed. And then you've got Hendrix on "Voodoo Chile," or Duane Allman on "Whipping Post," and on each song the guys are just going for it! And both of those approaches are awesome. One is not better than the other.

GW So it's easy for you to stay within the song when you're playing something like the simple fills at the beginning of *Mafia's* "Dirt on the Grave"?

WYLDE No problem. I just sit in the studio and write the part as I'm going along. I never sit at home and practice songwriting; I want it to be fresh and spontaneous. If you stew over it forever, you take the life out of it. Axl Rose is sitting in a studio for 13 fucking years and he'll never come out with an album.

He doesn't even know what he wants. "This sounds like Nine Inch Nails. Oh, that's out. What's next? Green Day. Okay. Now that's out. What's in?" Come on. Just roll some tape and be yourself.

GW The music on your seven BLS albums ranges from super-heavy detuned grinders to acoustic ballads. The music on *Mafia* is somewhere in the middle of that range.

WYLDE Everything is evolving. I want my music to reflect how I feel at the time that I create it, and I always want to be better than I was yesterday. That's why I practice every day. There are no shortcuts or substitutes for that; you can never say you're good enough. If you can do the 100-yard dash in 9.3 seconds, then you want to do it in 9.1. You can always be better, but you can't get that good without the drive in the first place. All the guys who are great had a vision. They loved the people who came before them and they strived to be as good as their heroes while being true to their own style and vision. And that's the whole deal.

GW When you auditioned for Ozzy, did other guitarists who showed up have greater technical ability than you?

WYLDE Absolutely. There were awesome players there.

GW What do you think Ozzy saw in you?

WYLDE I really wanted to meet Ozzy. I was so pumped for the opportunity to play for him, but I was intimidated, until I started talking to the other guitarists. I was saying, "It's so cool to play the music of Randy, Jake E. Lee and Tony Iommi," and they were like, "Yeah, I heard the gig pays great." They had no interest in Ozzy or Black Sabbath. They only cared about a good paycheck and using Ozzy as a steppingstone. I knew right then that these douche bags weren't getting the gig. I shook Ozzy's hand and he said, "Just be yourself and play what you feel," and that's what I did. I put everything I had into it.

GW Did you feel pressure to replicate Randy's parts?

WYLDE It wasn't pressure; it was an honor. I worshipped the guy, and I still do. If you're practicing 10 hours a day, you can pull it off. And you've gotta get the job done, so there are no options. It's like joining the Yankees—greatness is expected when you put on the uniform. Randy raised the bar and set the standards. He will always be Babe Ruth; I'm just happy to be Mickey Mantle.

GW What connected you and Dimebag Darrell musically?

WYLDE We loved all the same guys, and that's what we talked about when we hung out. I can't even tell you how much I miss him. It was really hard to see him go through all this shit with Pantera, because he was so bummed. He called me one night, crying, and I said, "Listen, bro, you're one of the best guitar players on the planet, and you're gonna get this band together and kick some ass. You're a winner, not a fucking loser, bro, and you're gonna

rule. Badda boom, badda bing. End of story!"

And I remember being in Japan with Eddie [Van Halen] and telling him all about Dime and Vinnie Paul. I said, "They're just like you and Alex, two brothers who slam it hard. They're like Van Halen on steroids." And Ed checked them out and loved Dime's playing. The two of them met last summer, on the last Van Halen tour, and when I went to Dime's funeral, I saw a picture of Ed with Vinnie and Dime. The weird thing is, Darrell told me he could die happy now because he met Eddie. Ed came to the funeral and laid his black-and-yellow guitar—the guitar—in the casket with Dime. That says it all. And Dime was buried wearing his BLS colors, because he was my brother.

GW Did you and Darrell feel like you were holding down the fort, keeping the virtuoso tradition alive?

WYLDE I never looked at it that way. When you're immersed in what you're doing, you're not thinking. We are the new heroes. Fuck that. That's not the way we thought. He was a brilliant player, but I just loved hanging out with him.

GW Do you think people sometimes get the wrong idea about you? For instance, there were rumors on the internet that you spit booze in James Hetfield's face when he asked to jam with you.

WYLDE No, no. That's ridiculous. James is the shit. He is a brother and I love the guy. I just didn't think he was doing the right thing by hiring some high-priced psychiatrist to work with the band after he got out of rehab. Here's what happened: James came on our bus and we were bullshitting. I said, "Dude, why are you paying a psychiatrist 40 grand a month? He's raping you. Send the money to a children's cancer foundation. If I was in the band, you know what I would tell you?" And he goes, "What?" And I took a swig from my beer and spit it up in the air. And he goes, "Fuck that," and walks off the bus. I went after him and told him I was just being a dork and that was that. I was just talking to him, being straight, because he's smarter than that. He's James Hetfield, damn it. He knows who he is and doesn't need some yahoo to tell him. It's like when Sharon Osbourne sent me to rehab a few years ago. Fuck that!

GW What happened there?

WYLDE I just stood up and said, "You know what? This is not for me. This is not Black Label. You guys are a bunch of losers and scamming fuckers, and I guess I'm in the wrong business. I should start the Black Label Rehab and rape people 35 grand for 28 days." The place was called Promises Rehab, and I went, "I'll make you a promise right now: I'm either going to kill someone in here or cap myself. Since suicide is not an option, someone else is going to die if I stick around." And that was it. I jumped the fence, walked to a bar and watched the Nets and Lakers in the NBA Finals. ■

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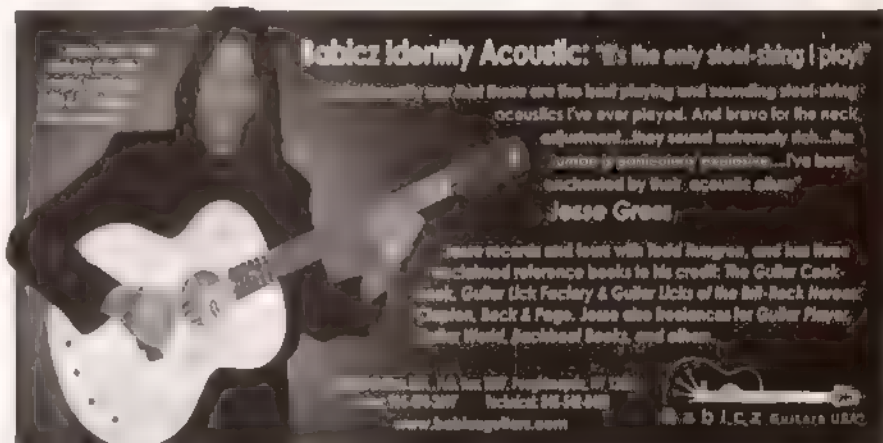
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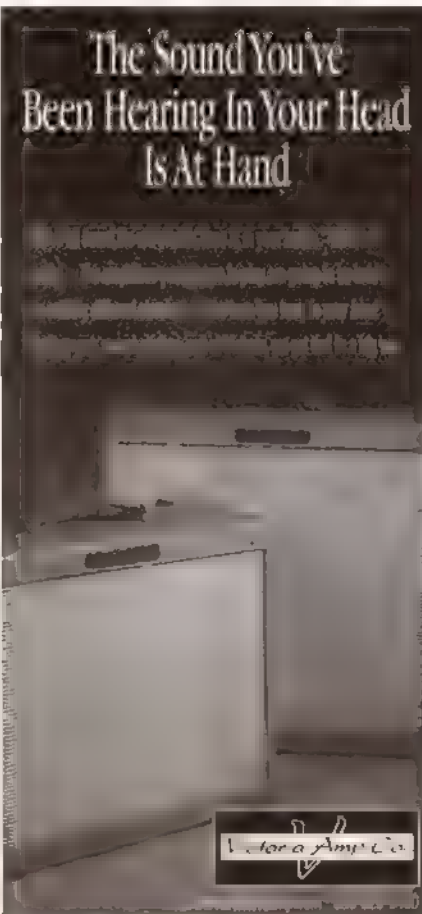
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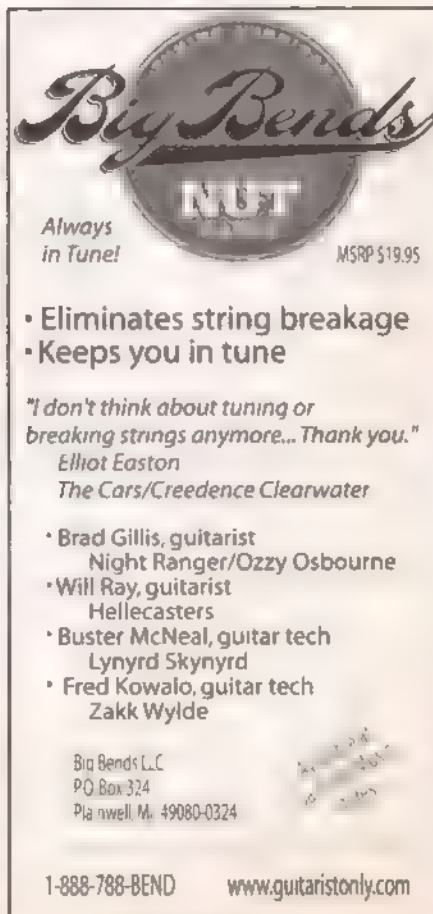
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THE GEAR W REVIEW

NEWER WAVE

Kustom wAv 212 guitar amp

By Chris Gill

KUSTOM MAY BE BEST KNOWN for its groovy Sixties- and early Seventies-era solid-state amps. Covered in puffy tuck-and-roll Naugahyde and available in a rainbow of sparkly colors, the amps had such a unique look that they are remembered more for their appearance than for their powerful punch and bullet-proof build. John Fogerty played through a Kustom in Creedence Clearwater Revival, and the amps even made a cameo appearance in White Zombie's "More Human Than Human" video.

In the Nineties, Kustom briefly revived the tuck-and-roll amps as limited-edition reissues, but these days the company is creating a new identity for itself with its growing line of original products. Kustom's new wAv Series amps boast distinctive styling and modern features such as digital effects and multiple preamps. With the wAv Series, Kustom aims to establish itself as a for-

ward-thinking company whose products deliver timeless tones.

Features

The wAv 212 is a 130-watt solid-state two-channel combo with two 12-inch Celestion Super 65 speakers. With its bright-blue, wave-shaped control plate, illuminated display and distinctive rounded corners, the amp sports a high-tech appearance similar to many modeling amps on the market. Thanks to its digital effects, program memory and versatile channel-switching features, the wAv 212 performs like a modeling amp

while retaining the simple, no-nonsense operation of a traditional amp.

In fact, the amp is so easy to operate that the wAv 212 manual describes only the amp's digital effects section. Everything else on the amp is, for the most part, self-explanatory. The tube Lead channel has a four-position preamp selector (Clean, Classic, Crunch and wAv), a boost switch and controls for gain, volume and low, mid and high EQ. The

Rhythm channel is even simpler, providing controls for volume and low, mid and high EQ, plus a Mid Shift button that radically shapes upper-midrange frequencies. A channel-select button on the front panel lets you toggle between the two channels.

The preamp circuit for the Lead channel is driven by a 12AX7 tube to provide distorted tones with warmth and smooth saturation. With the preamp-selector knob on the Clean setting, the channel delivers a punchy, warm tone that subtly breaks up into fat overdrive as you increase the gain. The Classic setting starts with crunchy, metallic overdrive that becomes grittier with additional gain. The Crunch and wAv settings deliver highly saturated and compressed distortion tones with a defined midrange boost and singing sustain. The wAv setting offers the most distorted tone of all and sounds slightly darker and more evil than the other preamp selections.

The Rhythm channel comprises the opposite end of the tonal spectrum, delivering crystal-clear tones with minimal overdrive breakup, even when the volume con-



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trol is cranked to its maximum. Whereas the clean tones on some solid-state amps are overly brittle and harsh, the wAv 212 sounds very fat, warm and lively, like a classic tube amp. In fact, its sound compared favorably to a '66 Fender blackface Twin Reverb, an amp many guitarists praise as having the ultimate clean tone. Funk, country and jazz players should find the Rhythm channel's tones satisfying, as should rockers who sometimes like to employ sparkling, jangling tones as part of their sonic onslaught.

Effects

On many amps, the built-in digital effects often seem like a slapped-on addition. On the wAv 212, though, they are well integrated with the amp, enhancing the tones and sometimes even improving them. The effect processor lets you use up to three effects (delay, modulation and reverb) simultaneously. Each effect is offered in 15 varieties, many of which are in stereo. The delay section gives you single delays in 50ms increments from 50 to 400ms, various triplet and 4/4 multitap delays, and dramatic echolike 100 and 200ms regeneration delays. The modulation section consists of a variety of chorus, tremo-



fact, it's hard to get a bad sound from this amp no matter where the tone controls are set. The Rhythm channel's impressive clean tones have a rich, thick sustain that could compel even distortion addicts to kick their dirty habit.

Of course, thrash junkies can still get their fix from the Lead channel's varying degrees of distortion, which range from a percussive, gut-rumbling crunch to a vicious, biting sizzle. To my ears, the preamp's Classic and Crunch settings provide the most delicious flavors of distortion. The wAv preamp's tones were too saturated and compressed for my style of playing, but if you can't get enough distortion, you may find the wAv setting's massive amounts of gain a match made in heaven (or hell).

The Bottom Line

Many amps promise to do it all, but the wAv 212 is one of a handful of amps that truly delivers on that promise. Whether you prefer clean, distorted, processed or dry guitar tones (or all of the above), the wAv 212 does it all and does it in style. This amp is especially ideal for guitarists who love to use a variety of tones but hate messing around with complicated effect setups or confusing multi-channel amps and preamps. ■

PRO A full range of outstanding clean and distorted tones; built-in effects; included footswitch controller

CON All effect parameters except level are preset; no external speaker jack



lo, rotary, flanger and pitch-shifter effects, while the reverb section provides hall, room, gate and reverse reverbs.

Although the effects are convenient for gigging musicians, the processor is somewhat limited compared to a stand-alone multi-effect unit or a stash of pedals. Specifically, while different preset effects can be selected for the delay, modulation and reverb groups, their parameters cannot be altered; only the level of each effect can be adjusted. That means you're out of luck if, for instance, you want to adjust the delay time to match a song's tempo precisely.

Although the wAv 212 is technically a two-channel amp, it has 12 user-programmable memory locations, or "Favorites," that can be called up with the included foot controller or from the amp's front panel. Four Rhythm and four Lead channel settings can be stored, along with four sounds that utilize the Lead channel's boost function. In essence, this allows the wAv 212 to operate almost like a three-channel amp. Although the Favorites locations save only effect configurations and

not the EQ, gain or preamp type settings for each channel, it's easy to program a broad range of tones to suit a variety of musical genres and styles.

Should you decide to use an external effect processor with the wAv 212, the amp has a stereo effect loop on the rear panel. The jacks are labeled "preamp out" and "power amp in," and while these are technically more accurate designations, they may confuse users accustomed to the usual send/return labels. In addition, a set of stereo line outputs can be used for direct recording or to send the amp's signal to a PA system's mixer. This is especially useful for guitarists who gig in large venues, as the wAv 212 does not feature an external speaker jack.

Sound

Although the wAv 212 looks somewhat complicated at first glance, it's truly a plug-and-play amp. To that extent, it provides instant gratification. Each channel's EQ section covers just the right frequencies to dial in great-sounding, expressive guitar tones. In

TWICE BITTEN

Line 6 Spider II 15 and Spider II 30 combo amps

By Eric Kirkland

GUITARISTS LIKE small combos for practice, recording and small gigs, but the amps typically produce only one or two useable sounds. The redesigned Line 6 Spider II combos are the exception. Each serves up digital models based on the tones of essential Fender, Marshall and Mesa amps and sports a Smart FX section that contains a pedal board's worth of stomp boxes. Like the denizens for which they're named, the Spiders possess power and, thanks to digital modeling, versatility in compact feather-weight packages.

Features

Compared to their predecessors, the Spider IIs boast greater apparent volume and cleaner, more responsive power. The 30-watt Spider II 30 is loaded with a single 12-inch Celestion, while its 15-watt sibling houses a Custom Design eight-inch speaker. The combos' all-black exteriors exude a wicked, but classic, vibe, and the molded plastic corners, gun-metal-grey faceplates and elliptical accents lend the amps an appearance akin to the creature from *Alien*.

Power ratings aside, the Spiders share almost identical feature sets, the sole exception being the 30's inclusion of a foot controller jack. Four channels—Clean, Crunch, Metal and Insane—serve up sounds that range from clean Fender tones to the meanest Line 6 modified cocktails of modern distortion. Each channel can be selected via its illuminated button. Moreover, the factory-preset EQ, drive levels and effects settings on each channel can be overwritten and the results saved with the touch of a button.

An octet of silver knobs give access to the Spiders' powerful tones. Starting from the faceplate's left end, the Spiders have controls for drive, bass, mid, treble and channel volume. Next in line are two controls governing the six effects within the Smart Control FX



section. The first knob lets you choose from chorus/flanger, phaser or tremolo effects, while the second offers a choice of sweep echo, tape echo and reverb. Turning each control lets you select the effect type and adjust each effect's intensity. The rightmost knob controls the amp's output.

An illuminated tap delay button, centered above these dials, provides access to a few hidden fea-

tures. Depressing the tap delay button while turning up the drive knob engages Tube Screamer-style boost; holding down the button while turning the echo/reverb knob past noon engages a noise gate. In addition, the Spider II 30 and 15 each have a 1/4-inch input jack, a CD/MP3 mini-jack and a 1/4-inch

headphone/record output jack. As mentioned above, the Spider II 30 also has an FBV foot pedal input for an optional FBV2 or FBV4 foot controller.

Performance

I tested the Spider IIs with a custom DiMarzio-loaded Charvel and a Malmsteen signature Stratocaster. Since the amps share the same digital circuitry, they were very similar in tone. As for their base differences, the Celestion-equipped Spider II 30 was throaty and complex but not as nostalgic and punchy as the Champ-sized Spider II 15. Mixing high drive and volume levels in the Clean channel with tape echo produced an accurate and responsive Hendrix-like "Little Wing" tone, and the Spiders' tuned cabinet resonance produced an emotional rumble that was an

unexpected treat from a digital amp.

The Crunch channel is modeled after a 100-watt 1968 Marshall "Plexi" equipped with a Variac and jumped inputs. Topping out the mids, setting the drive low and adding copious amounts of tremolo and reverb produced a wild-and-wet Dick Dale emulation. With the drive control turned past the halfway mark and the treble knob dimed, the Spiders nailed Malcolm Young's power-soaked distortion.

The Spider II's Metal mode is based on the sick, blistering distortion of the Mesa Rectifier and features a Line 6 mod that keeps the lows tight and fast. With the drive below noon and channel volume cranked high, the Metal channel delivered the quintessential hot-tube style of distortion that fuels the motors of Metal-

lica and Children of Bodom.

If you're a shred-head that needs total saturation and long whining sustain, the Insane channel has everything you'll need. In essence, the channel combines a model of a modified Mesa Rectifier and a distortion box to produce a new extreme in digital high-gain sounds. Amazingly, the Insane channel's

tone never lost definition, even at high-gain settings imbued with rich, swirling chorus.

The Bottom Line

The Spider II 15 is a Super Champ-killer with all the tone and features of a large, expensive amp. The equally impressive Spider II 30 is more appropriate for live use, thanks to its included FBV foot-controller outlet. If you're in need of an affordable combo that covers every genre of music, you must experience the immobilizing bite of a Line 6 Spider II. ■

PRO: Useable features, dirt cheap, wide tonal range

CON: No foot-controller option on Spider II 15; controller not included with Spider II 30



KA-CHING!

LIST PRICES/MAP:
Spider II 15,
\$223.99/\$159.99
Spider II 30
\$279.99/\$199.99
MANUFACTURER:
Line 6, Agoura Rd.,
Agoura Hills, CA
91301, (818) 575
3500; line6.com

P R E S S y o u r s e l f

Show your stuff with Rocktron's exciting new expression - the easy to use, yet professional, multi-effect processor where most of the processing power is dedicated to producing rich, lush effects and is for both guitar and bass.



include professional effects designed for guitar and bass including a combination of vintage and modern voiced effects based on our years of experience in signal processing. The vintage effects include many classic stomp box style effects like phaser, rotary and tremolo which were modeled after actual vintage units and longer available - the modern side.

Rocktron's multi-effects processors are designed for guitar and bass for both live and recording situations.

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Rocktron's simbiotic band parametric EQ offered in the Xpression is the ultimate.

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tool for both stage and studio sound and also been used by many professional input and output devices. The Xpression is a multi-effect processor with active and passive effects.

Speaker simulation allows you to record DIRECT using your favorite mixing or amplifier or to connect directly to a PA system using your favorite mixing or amplifier. (leaves the heavy cabinet at home).

Rocktron's unique signal routing allows you to choose between analog direct feed or full effects routing.

With a footswitch and expression pedal you can control virtually all effects parameters.

ROCKTRON

A DIVISION OF JES CORPORATION

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W W W . R O C K T R O N . C O M

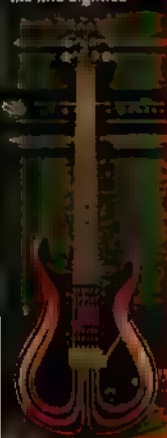
PLAYING THE MARKET

CONFESSIONS OF A VINTAGE GEAR WHORE

BY CURLY MAPLE

DRAGON PLAYER

A PRS Metal from the mid Eighties



COOL EBAY ITEM OF THE MONTH

Item number: 3771159289
Sillier than Uli Jon Roth's man tights, this framed set of 10 commemorative Joe Satriani picks went for \$26.00 (approximately \$48.76 by today's lousy exchange rate).



DOMESTICATED ANIMAL

Gibson Firebird Studio Electric

By Chris Gill

CONCEIVED BY AUTOMOTIVE DESIGNER Ray Dietrich—the mastermind behind the Chrysler Imperial and Lincoln Continental—the Firebird sports one of Gibson's coolest electric guitar body shapes ever. Yet the model has never enjoyed the success of the Les Paul, SG, Flying V or Explorer. Perhaps that's because some features found on the original early Sixties "reverse" Firebird, such as its perpendicular banjo-style tuners, neck-through-body construction, Vibrola tailpiece and mini-humbuckers, were too radical for most players.

If you've always loved the reverse Firebird's curvy, sexy asymmetrical shape but were put off by its somewhat loony features, Gibson USA's new Firebird Studio may be the ax for you. Rather than painstakingly reproduce the original, Gibson has designed the Firebird Studio as a hybrid of the company's successful designs. To that end, the Firebird Studio has a body shape that is similar to the original model, but it features a set neck, full-sized humbuckers, mini Grover tuners and a stop tailpiece, making it look

like a cross between an SG Standard and a Firebird.

Like an SG, the Firebird Studio has a mahogany neck and body, and is available in a Transparent Cherry finish, as well as Black. But thanks to its thicker, therefore heavier, body and an additional two inches of wood between the stop tailpiece and endpin, the Firebird Studio has a fatter, warmer tone and more sustain than a typical SG. With its Gibson 490R (neck) and 498T (bridge) Alnico humbucking pickups, the guitar delivers an ample midrange punch that places it tonally in the territory between an SG and Les Paul, which is not a bad place to be.

The hybrid ideals that informed the Firebird Studio's design also apply to how it plays. The

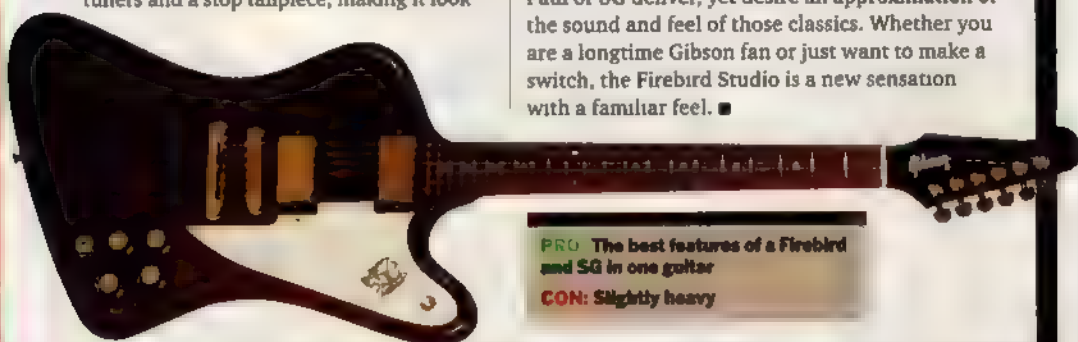
neck feels similar to an SG's, except its taper is somewhat flatter and thinner. The frets are thin but tall, providing plenty of "meat" to dig into for string bends and offering minimal resistance for shredding.

KA-CHING!

LIST PRICE: \$1,648.00
MANUFACTURER: Gibson
641 Massman Dr.
Nashville, TN 37210 (800) 444-2766, gibson.com

The Bottom Line

The Firebird Studio is the perfect guitar for players who want a more radical look than a Les Paul or SG deliver, yet desire an approximation of the sound and feel of those classics. Whether you are a longtime Gibson fan or just want to make a switch, the Firebird Studio is a new sensation with a familiar feel. ■



PRO: The best features of a Firebird and SG in one guitar
CON: Slightly heavy



BURNING DESIRE

A Brown Sound 1x12 cube cabinet with ceramic-driven Tone Tubby

FOR MORE THAN 30 YEARS, tone purists like Eddie Van Halen, Neil Young and Carlos Santana have turned to John Harrison of A Brown Sound, Inc., to recone or rebuild their precious speakers. In 2001, Harrison used his incomparable knowledge to design the Tone Tubby, one of the most musical-sound-

ing guitar speakers, according to many top artists. The secret behind its design is the Hemphone, a speaker cone constructed of a proprietary hemp material that delivers exceptionally silky tone and nearly twice the power of a paper cone. The Tone Tubby is available in Alnico and ceramic variations, and while the former is

by far more popular among buyers, I opted for the latter in one of Harrison's 1x12 cube cabinets. Tested with the spankin' clean of a Fender Twin and the ridiculous distortion of a Mesa Rectifier, the ceramic Tubby sang with unparalleled splendor, blowing rings of relaxing tonal flavor with every note. As Harrison promised, the highs were "smooth and polished," the bass was deep and lush and the mids were lusciously rich and dense. Moreover, I loved the edge that the ceramic contributed to the hemp's superior tone.

Conservatively rated for 40 watts with tube amplification (80 watts with solid-state amps), the ceramic Tubby has power to spare. Good luck smoking this hemp! —Eric Kirkland



KA-CHING!

LIST PRICES: Ceramic Tone Tubby (8 or 16 ohms): \$140.00
Alnico Tone Tubby (8 or 16 ohms): \$279.00
1x12 with ceramic Tone Tubby: \$495.00
MANUFACTURER: A Brown Sound, Inc. 23 Joseph Ct. San Rafael, CA 94903. (415) 479-2124, tonetubby.com

Power Tools for power players

Radial's award winning Tonebone tube distortion pedals are known around the world for their superb quality, natural tone and dynamics. Radial now adds a series of powerful pedals that give you complete control over your set-up and deliver tonal flexibility like you've never had before.

This is power. This is Tonebone.



Tonebone Classic™ tube distortion
Dynamics and feel of a real tube amplifier lets your playing style shine through! Bred from the original Bassman, the Classic takes you from slight overdrive to super-charged amp tones. Powerful EQ and mid boost for maximum tonal flexibility.



Tonebone Hot British™ tube distortion
Tube distortion with powerful 2-band EQ, voicing and contour controls. Unleash the tone of three generations of British power-rock mayhem without ever losing definition or getting muddy. God save the Queen!



Tonebone Cabbone™ speaker switcher
Switch between two speaker cabinets from one guitar amp head! The Cabbone opens the door to amazing sonic landscapes and true tonal flexibility. Cabbone also features Slingshot™ remote control* switching.



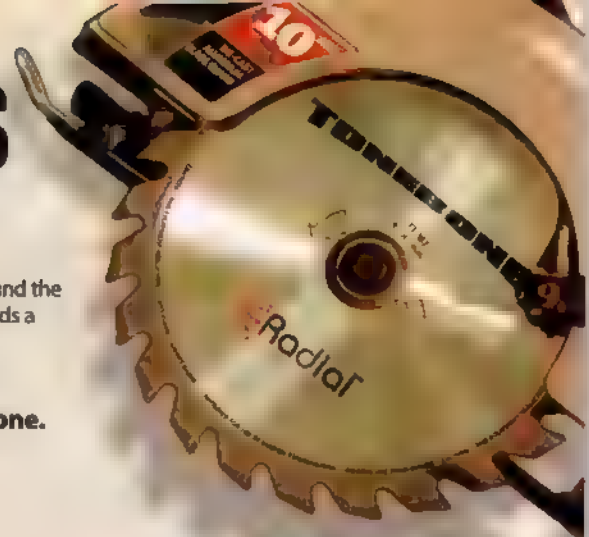
Tonebone Headbone™ amp head switcher
Two heads, one cabinet – the ultimate in tone control! Two Headbone models to choose: Headbone VT for valve-tube heads and Headbone SS for solid state. Both are Slingshot™ equipped*.



Tonebone Loopbone™ effects loop controller
A master control for pedal boards! Control two loops with a Class-A circuit, tuner out and a great sounding power-booster. Now you can switch those nasty pedals right out of the audio circuit when not used! Slingshot™ equipped*.



Tonebone JX-2 Switchbone™ AB-Y Switcher
Loaded with features! Switchbone's Class-A circuit drives two amps at the same time; optical switching and transformer isolation eliminates the pops, clicks and buzz of other switchers, Drag™ control, a versatile power booster and a tuner out tool!



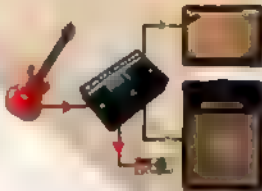
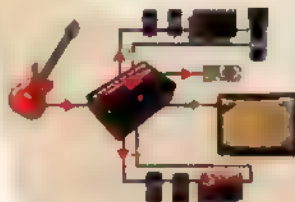
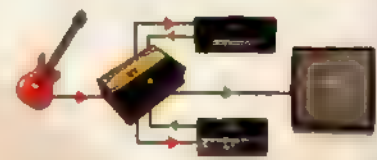
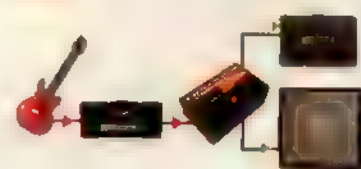
"Sounded great with every combination. Its dynamic response & quiet operation make it a joy to use"



"This is simply the finest US-style distortion pedal I've played..."



"Tonebone offers an amazing array of sounds for sheer versatility as well as quality distortion."



*Slingshot™ remote control – Change amp channels, switch speakers, heads or turn on reverb or tremolo with a single action – for details visit:

www.tonebone.com

1638 Keblet Way, Port Coquitlam BC V3C 5W9 tel: 604-942-1001 email: info@tonebone.com



Eric Johnson

Allan Holdsworth

Neal Schon

Steve Stevens

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Vinnie Moore

Vivian Campbell

NEW EQUIPMENT

THE NEWEST & THE COOLEST



TASCAM

Mark II CD Trainers

The new CD-GT1mkII Guitar, CD-BT1mkII Bass and CD-VT1mkII Vocal trainers are the latest introductions in Tascam's line of portable CD trainers. Like their previous incarnations, the Mark II trainers have the ability to slow the music on a CD without changing its pitch. In addition, the Mark II trainers have new effects for improved reverb and amp simulation, as well as a metronome. The new Guitar Canceller effect on the CD-GT1mkII lets players mute the CD's guitar part, and the CD-BT1mkII and CD-VT1mkII have advanced cancellation effects that deliver improved elimination of the original bass or vocal track. Each new unit has a split-monitor function that lets players route the original CD to one output and an instrument to another output.

List Price: each \$199.00

Tascam, 7733 Telegraph Rd., Montebello, CA 90640; (323) 726-0303; tascam.com

ICE-PIX

Ice-Pix Stix

The new Ice-Pix Stix have a patented minisuction grip that allows picks to cling to your guitar. No adhesive is required, so there's no sticky residue. Stix are thin, have a comfortable grip and can be cleaned for reuse with a piece of adhesive tape, just as you'd remove debris from clothing with a lint brush. Ice-Pix Stix come in seven gauges and five sizes, and are available in a variety of premium celluloid colors.

List Prices: \$.50 each; package of six, \$3.99

Ice-Pix, 1746 Cherokee #4-O, Hollywood, CA 90028; (888) 606-7771; ice-pix.com



PIGNOSE

Piggy-in-a-Box and Detonator S.P.

What do you call the legendary Pignose 7-100 amplifier after it's been squeezed into a stomp box? Pignose calls it Piggy-in-a-Box, a squeal of a deal that lets guitarists dial in as much of that notoriously ragged Pignose sound as they deem necessary, from tasty overdrive to metal overkill. The company has also unveiled its new Detonator S.P. distortion/power boost unit. In addition to producing the classic Pignose sound, the Detonator S.P. can deliver intense distortion and overdrive tones, thanks to a power boost that pushes its sound over the top. The Piggy-in-a-Box and Detonator S.P. stomp boxes are durably constructed, with a rugged covering for the "built to last" look found in vintage Pignose amplifiers.

List Prices: Piggy-in-a-Box, \$119.95; Detonator S.P., \$139.95

Pignose, 3051 Coleman St., N. Las Vegas, NV 89032; (702) 846-2444; pignoseamps.com

DEAN MARKLEY

Electric Gift Pak

Dean Markley's Electric Gift Pak includes a set of Signature Nickel Steel strings, a guitar strap of English leather, a Turbo Tune string winder, guitar picks, a high-quality polishing cloth and a bottle of Love Potion #9 Spritzer Cleaner.

List Price: \$64.50

Dean Markley Strings, 3350 Scott Blvd., #45, Santa Clara, CA 95054; 408-988-2456; dean-markley.com



JLH PRODUCTS

AxeTrak Professional Guitar Recorder

The AxeTrak Professional Guitar Recorder captures the true mic'd sound of any high-gain overdriven or distorted guitar amp. Unlike many other devices used for recording overdriven guitar tones, the AxeTrak does not use digital signal processing or amp modeling to create its analog tone. The AxeTrak uses a heavy-duty six-inch driver custom made by Eminence Speaker for this application. By plugging a guitar amplifier into the AxeTrak, any guitarist can quietly record his live guitar setup. The eight-ohm input can handle up to 75 watts RMS, and the XLR output connects to the impedance-matching transformer and then directly to a recording console, mixing board or computer soundcard. The enclosure is made of high-quality birch plywood for a warm, tight sound and is covered with heavy-duty, charcoal-gray speaker carpet for sound dampening and long-lasting durability.

List Price: \$399.00

JLH Products, P.O. Box 544, Lake Forest, CA 92609; (949) 859-7293; axetrak.com

PEAVEY

HP Special Guitar

For its new HP Special guitars, Peavey has augmented the modern refinement of its HP Signature Series with classic rock guitar features. These include a Floyd Rose-licensed double-locking trem, coil-tap-equipped HP Signature humbuckers and an offset basswood body with a sculpted neck joint that allows easy access to upper frets. Each guitar has an oil-finished, asymmetrical, graphite-reinforced bird's-eye-maple neck; precision Schaller tuning keys; master volume and tone knobs; a three-way pickup selector; a figured-maple carved or flat top; and transparent and solid finish options. Rosewood and ebony fretboard options are available through the Peavey Custom Shop.

List Prices: HP Special CT carved top with trans finish, \$2,199.99; with solid finish, \$1,699.99; HP Special flat-top with solid finish, \$1,699.99.

PEAVEY CORP.

Peavey Electronics Corporation, 711 A St., Meridian, MS 39301; (601) 483-5365; peavey.com



DEVIL IN DISGUISE

Fender Classic Series Esquire electric guitar

By Dave Hunter

SINCE its introduction in 1951, Fender's plank-bodied Telecaster has been the company's upscale star. The single-pickup Esquire, despite having preceded the Tele by one year, has been typically regarded as its second-class understudy, a shadowy donkey to the show horse.

But if you've been among those who have written off the Esquire as a downgraded Tele, take note: the guitar offers punch, snap and a sexy simplicity that becomes more appealing the longer you play it. Despite its single pickup, noncontoured solidbody design, limited switching options and antique intonation adjustments, the Esquire has had enduring appeal for rockers and country twangers alike, in part because its austerity implies an efficient workmanlike ability to get the job done, with no superfluous frills to get in the way.

Now Fender has returned the guitar to its lineup as part of the company's Classic Series. As the proud owner of a '57 Esquire, I was eager to see how the new kid stacks up against the old. As I discovered, this Mexican-made workhorse is worthy of its name, both in its craftsmanship and tone.

Features

The Classic Series Esquire is outfitted much like the early model: a 25 1/2-inch-scale length, an ash body and a one-piece maple neck with 21 integral frets. This may not be a Custom Shop model, but the details are quite precise.

The 7 1/4-inch fingerboard radius and vintage-style frets combine with the rounded C-shaped neck profile to provide a comfortable feel in the palm. In true old-school style, the headstock features Kluson-style tuners and a string guide, as well as a silver "spaghetti" logo, with "Esquire" in quotation marks, as on the original. The retro vibe is represented on the bridge, as well, which utilizes through-body stringing and has three steel, unslotted saddles.

The vintage styling is in full force on the Esquire's lone single-coil pickup. Coil-wrapped with white string and wax potted, as in the old days, the unit is of a piece with the guitar's look, although the bobbin is of a

PVC material rather than the original's pressed paper fiber. The controls hearken to Tele territory: the volume and tone controls feature domed chrome knobs, while a simple barrel tip graces the top of the three-way selector. Yes, that's right: a three-way selector on a one-pickup guitar. (An explanation on this below.) As for the pickguard, it's a single-ply, white "parchment" style. Against the body's Black polyester finish, it has a smooth elegance, with no chrome neck pickup to break its flow.

Performance

Weighing in at around eight pounds, the Classic Series Esquire is a little heavier than the original, but it's not too heavy. Unplugged, the guitar has a compelling, hard-twanging sound. Amped up, its many surprises unfold before you.

Strat players are often surprised to learn how hot a good Tele can sound, but the Esquire turns up the heat a few degrees more.

The secret is in the three-position selector mentioned above. Although it looks like a pickup selector, the switch is actually a preset tone control. In its upward position (toward the neck), the switch delivers a "bassy" rhythm sound, while the middle position provides the pickup-tone control signal. It's in the lowermost position that the

switch delivers the goods. Here, the signal bypasses the tone control, something that gives it a little boost. The difference is outstanding, and it proves that the Esquire really can wail.

Plugged into a screaming vintage tweed Fender Deluxe, the Esquire delivered tone that was perfect for chicken-pickin' runs, hard-twanging licks and faux pedal-steel bends. Roots-rock rhythm work and jangly chords demonstrated how ballsy that single pickup can be, driving the amp into distortion, even when no pedals were in the chain. The real revelation, however, came

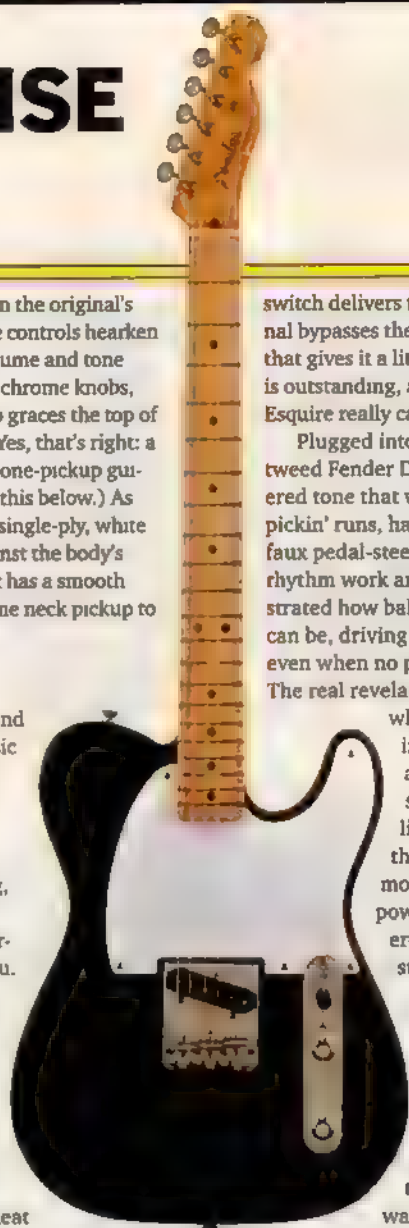
when I played the Esquire into a distortion pedal and then a 50-watt Marshall. Stinging rock lead lines flowed easily, and the tone demonstrated more definition and cutting power than many humbucker-equipped guitars in such a setup.

The Bottom Line

Despite its good-value price tag, the Classic Series Esquire packs an awful lot of the vibe and sound of the original. Lacking a warm neck-pickup voicing, the Esquire won't suit many blues or jazz players. But if you're a picker, jangler, twanger or rock and roller, get in line. This one's for you. ■

PRO: A businesslike rocker with sexy simplicity and surprising versatility
CON: Rough fret ends on the review sample

KA-CHING!
LIST PRICE:
 \$499.99
 (with gig bag)
MANUFACTURER:
 Fender Musical
 Instruments, 8860
 East Chaparral Rd.,
 Suite 100
 Scottsdale, AZ
 85250, (480) 596
 9690, fender.com



RETURN TO FORM

Fender's Morgan Ringwald regards the Esquire's functional appeal

What inspired Fender to put the Esquire back into production after so many years?

The Custom Shop received orders for the Esquire all the time, and until now that's been the only way you could get one. Guitarists write to us and ask why we haven't reissued the Esquire, so clearly it has a lasting appeal.

Who is the classic Esquire player?

Mainly a traditionalist. However, there are players who want a guitar that's as simple as possible. Other players feel motivated to bare their souls, if you will, which is what you do when you play something as naked as an Esquire. Jimmy Page, Jeff Beck and Bruce Springsteen have played Esquires, so that tells

you something right there.

What makes the Esquire more than a Telecaster without a neck pickup?

Its bare-bones simplicity gives it a feel and vibe all its own. Although the three-way switching allows the player to have, in effect, three preset tones, it is the purist that traditionally embraces an Esquire. —E.K.



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SPRUCED-UP STEEL STRING

Taylor Grand Concert 612ce acoustic-electric six-string

By Erik Kirkland

OF THE MANY acoustic guitar body sizes, the "super ship" dreadnought produces the greatest volume and widest frequency range. But if you play in a group or are a studio musician, chances are you need an acoustic that is both comfortable to play for hours and whose tone sits well with other instruments.

Taylor's Grand Concert Series guitars fill these requirements quite nicely. With their mid-sized dimensions, the Grand Concerts represent a perfect balance of ergonomics and controlled tone. The 612ce I reviewed this month is representative of the series' best qualities. Revoiced for Taylor's 30th anniversary, it is a gorgeous example of these compact and vocal instruments.

Build and Features

The 612ce's rolling sides and two-piece back are crafted from intensely figured big leaf maple. My test model was finished in Amber and sprayed with a glossy clear coat that resists UV rays and is friendlier to the environment than traditional lacquers. A slice of tight-grained Sitka spruce is used for the guitar's soundboard.

As mentioned above, the 612ce has been revoiced. Specifically, Taylor has increased the body's depth by 1/4 inch, a measure that improves bass weight and airflow. These gains in low end and volume made it necessary to rebalance the guitar's response. To this end, the soundboard's internal bracing was carefully shaved and repositioned to ensure a clean and centered tone, with the ear-ticking highs that have made Taylor guitars famous.

The 612ce gains another measure of clarity through the quartersawn 25 1/2-inch-scale rock maple neck and granite-hard ebony fretboard. The 20 frets meet the neck-edge binding, producing a "squared" feel that complements the neck's soft-V carve. Further details that share responsibility for the Taylor's purity and bell-like treble are the black ebony bridge



and sharp-toned Tusq nut. The 612ce's rich, yet subdued, surface adornment consists of a tortoiseshell pickguard, mother-of-pearl leaf inlay, an ebony head-

stock overlay, pink abalone in the rosette and subtle black accent striping.

Taylor's Expression System guarantees all this wonderful tone gets to your amp. Designed by engineering legend Rupert Neve, the system's preamp contains tiny bass, treble and volume knobs that practically melt into the guitar's wavy maple side and are the most simple and effective controls I've seen on an acoustic guitar.

Performance

The geometry of Taylor acoustics is akin to that of electric guitars. This is evident in the Taylors' low, even action and fast play. On the

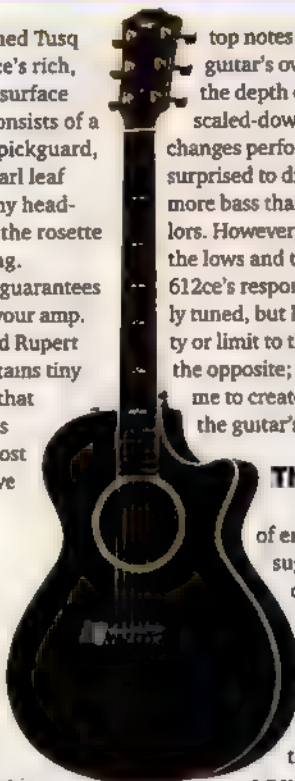
612ce, this high level of comfort is aided further by the acute angle of the guitar's back, which pulls the neck closer to the player's body and relieves hand stress.

Amplified with a Fender Acoustasonic Junior and played with a heavy Fender celluloid pick, the Taylor 612ce produced singing

top notes and a balanced midrange. The guitar's overall clarity was excellent and the depth of sound was remarkable for a scaled-down box. Considering the voicing changes performed on this model, I wasn't surprised to discover the 612ce produces more bass than previous Grand Concert Taylors. However, I was shocked by the power of the lows and the definition of each note. The 612ce's response and harmonics are carefully tuned, but I discerned no loss of musicality or limit to the guitar's expression. Quite the opposite; its precise nature compelled me to create nuance rather than rely on the guitar's voice to dictate my tone.

The Bottom Line

The Taylor 612ce is a wonder of engineering, with warm-and-sugary sound, flawless build quality and fast, effortless action. Despite its mid-sized body, this 30th-anniversary six-string shines with exceptional bass extension and the signature Taylor sparkle in the upper harmonics, achieving a new level of depth and clarity for a guitar of its size. ■



KA-CHING!
LIST PRICE:
\$3,998.00
MANUFACTURER:
Taylor Guitars, 1980
Gillespie Way, El
Cajon, CA 92020
(800) 943-6782
taylorguitars.com

PRO: Intimate comfort, sweet tone and extreme quality
CON: Pricey

EVERYBODY WANTS SOME

Andy Robinson, Taylor's media relations manager, on the allure of the 612ce.

What makes the 600 Series guitars so popular?

The 600 Series guitars feature Sitka spruce tops with solid big leaf maple back and sides. Maple gives a very balanced sound and it amplifies well; it also takes a translucent stain very nicely, so we make the 600 Series in a variety of colors. Three of these are sunburst options: Cherry/Black, Honey and Tobacco. You see a lot of 600 Series guitars onstage these days because they're visually striking and amplify extremely well. They're

good, solid performance guitars and they make a statement.

What types of players gravitate toward this style/size of guitar?

Taylor Grand Concerts have always been good studio guitars. Some Nashville session players have whole collections of them because they record so well. They have very even and controlled overtones, and the revoicing of the 612ce made it a little more of what it already was: a small-bodied guitar with big presence in the studio.

What does Taylor have in store for its next 30 years?

I can best answer that by giving you a few highlights from the past 10 years. We introduced the highly successful Grand Auditorium body style, the New Technology neck, the Expression System and our first short-scale guitars. So there will always be some surprises in store from Taylor. The company is based on innovation, and we'll always look for ways to build instruments that are better sounding and more enjoyable to play. —E.K.

X-SERIES™ Distortion Factory.

Inspired by SEVEN of the world's most famous distortion pedals.

NEW X-SERIES DF-7 DISTORTION FACTORY™ STOMPBOX

X-Series™ DF-7 Distortion Factory

- Three dual concentric knobs for Level, Low, Mid, Midrange, High and Gain.
- Flexible Output Mode™ allows stereo connection to your amps, mixer, or mono to both.
- Normal (amp) and CIT™ Cabinet Modeling (mixer) outputs for direct -to-board live or studio recording
- Unique carbon fiber finish
- Rugged cast metal chassis
- Non-skid rubber base

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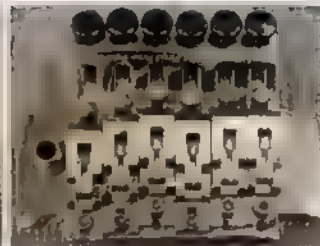
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D-TUNA HELPER

How to match a Floyd Rose to the EVH D-Tuna.



MY CHUM? The Floyd on the left will work with the EVH D-Tuna (note how the locking screws run under the fine tuners); the Floyd on the right will not.

I recently purchased an original Floyd Rose Low Profile for my mid-Nineties Ibanez RG-470. Will the EVH D-Tuna work on this kind of bridge, or will the low profile and the recessed routing required for the D-Tuna make it impossible?

—Jesse

According to D-Tuna customer service (dtuna.com), Ibanez has used several styles of Floyd tremos over the years. The D-Tuna will work with models on which the locking screw on the bridge runs under the fine tuner. It will not work with Floyd's on which the locking screw sits on top of the bridge and a small "arm" runs under the fine tuner. (See photos, above.) Regarding the bridge's low profile, once you block or stabilize the bridge, you may be able to use the D-Tuna without routing, depending on how low the bridge is set. In fact, most of these models do not require routing.

* * * * *

Where can I get a replacement fuse holder for a vintage Silvertone 1474 amp? I also want to know if I should replace the amp's original two-pronged power cable. It's in good condition, with no cracks or breaks, and the amp has a ground switch.

—Tim Hofstetter

You can buy a replacement fuse holder from Radio Shack. You can also order fuse holder replacements thru New Sensor (sovetek.com), CE Distribution (cedist.com) and Magic Parts (magicparts.com). They're cheap and relatively easy to replace, provided you can find one that fits the fuse housing. If you can't, you may have to replace the entire fuse holder. This should be a simple procedure for someone with decent soldering skills. Just be certain to unplug the amp from the AC source before working on it. As for the power cable, if it's in good shape and doesn't present any problems, I don't think it's mandatory to replace it.

* * * * *

I'd like to replace the tuners and frets on my early Seventies Les Paul Standard. Where can I

have the frets replaced, and will doing so affect the neck binding? Also, will replacing the original hardware devalue the guitar?

—Paul

Fret replacement (known in the business as a refret) should be performed by an experienced guitar repairperson (known in the business as a luthier). On guitars that have neck binding, such as your Les Paul, the binding must be removed before the old frets are pulled out. Once the new frets are installed, the binding is reattached to the guitar. Obviously, this is not a job for amateurs. Performing a refret takes a high level of skill and experience, and great delicacy is required to remove and reinstall the binding without breaking it.

Changing your guitar's tuners and frets will devalue the instrument, but it may be necessary to improve performance. In the case of tuners, the improved ratios of modern retrofit machines can make a marked improvement on tuning stability. Should you replace the tuners or any of the guitar's hardware, be sure to keep the original parts. Provided they are still in working condition, you can always reinstall them if you decide to sell the instrument and want to receive top dollar.

* * * * *

I recently purchased an Epiphone Thunderbird IV Bass and love the way it sounds and plays. However, it is very neck heavy, and when I release the neck, it falls almost to the floor. Can I use a special type of strap or modify the bass to make it easier to handle?

—Joe, Staten Island, NY

Thunderbird basses are notoriously neck heavy. I've seen many people attempt to counteract the weight, but I've never seen anyone come up with a viable solution. After all, the problem is inherent to the bass' design and weight distribution. However, you may find that hanging a small weight from the strap or lower strap button (located behind the bridge) can help to counterbalance the neck.

I have a Yamaha APX-6 acoustic/electric with a bridge that is cracked horizontally down the center. What can I expect to pay to have it fixed?

—Josh

I'd say about \$50 to \$150.

* * * * *

What's the value of my vintage EKO Barracuda? Also, can you recommend a reliable source for vintage non-Gibson and Fender instruments? (I've already checked the Blue Book.)

—Jaxon Dillon-Fish

I've seen EKO's selling in the range of \$250 to \$500, although they might fetch more on the right day with the right buyer. *Vintage Guitar* magazine publishes a monthly price guide to off-brand instruments. Its prices are averages based on quotes from a group of guitar dealers. Ebay is another good resource. When entering a search, click the box marked "Completed listings only" and the site will return a list of recently completed auctions for the item in your search, along with the closing prices. In addition, I've frequently called dealers to ask them the value of a guitar, even if they don't have it in stock. If the dealer is familiar with the item, he should be able to contribute a valuable opinion that will help you establish a target value.

* * * * *

I've seen a number of rig backlines that use a Bradshaw switching system to route effect pedals in and out of the signal path. How do I locate a Bradshaw dealer? I've searched online and can't find the company's web site.

—Steven.e.pinzak

Customaudioelectronics.com is the official web site for Bob Bradshaw and Custom Audio Electronics. It has a wealth of information on system design and products, as well as tips and a message board for online discussions. ■

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PART
1 of 2

RADIO HEAD

Producer John Feldmann reveals the secrets that helped the Used and Story of the Year win valuable airtime.

THE NEXT TIME a famous band rolls into town, you might screw up your courage, weasel your way backstage and give one of the group members your demo. But while it's certainly wise to do everything within your power to get your tunes heard, don't expect this approach will further your career: it's more likely that your disc, along with the 20 others the group received that night, will become a beer coaster, improvised coke tray or "backstage Frisbee."

However, your odds of getting heard will improve significantly if you manage to pass your music to Goldfinger's John Feldmann. When he's not busy fronting the SoCal ska-punk stalwarts, the guitarist/vocalist moonlights as an A&R scout for Maverick records. Feldman also discovered and produced the Used and Story of the Year, and while he couldn't do much for her live singing chops, he made sure Ashlee Simpson had at least a few catchy ditties on her album. So yeah, he'll probably listen to your disc if you get it to him, but you'll have to read on to find out what he wants to hear.

GUITAR WORLD What qualities do you look for in the demos you receive?

JOHN FELDMANN To me, songs come before musicianship. I believe rock is more of a vibe—a feeling and an attitude—than it is about how well you can play. Sometimes, a band's musicianship can even hinder a song because the group members typically will overplay.

GW You're a successful songwriter and a producer. I imagine that you routinely have to critique the songs of the bands you're producing. Is that a difficult subject to broach?

FELDMANN Most of the bands I work with are aware of my history as a musician. They know I have experience doing what



they hope to do and that I know what their dreams are. I think that, as a result, I get more respect than a guy who is just a button pusher, and the bands trust that I know what's best for the song. When I begin working on a project, I always make everyone sit down with acoustic guitars, because if we can get the songs to sound epic without distortion and drums, it's gonna be even better once we start adding shit.

GW What is the most common fault you find with the songs that bands present to you?

FELDMANN First, you have to remember that what I do is specific: I produce pop songs. As a result, I would have nothing to offer a band like the Dillinger Escape Plan. Essentially, my role is to cut out the crap. To me, a two-minute intro is just useless.

GW Especially if you're trying to get on the radio. Radio wants a big chorus, and it wants it now.

FELDMANN Totally. You cannot fuck around like you used to. But there are

always exceptions to the rule. People always say, "Dude, Tool! Tool happened, bro!" Well you know what? You're probably not going to be the next Tool. Radio is frightening; the whole research thing is so gnarly.

GW Research?

FELDMANN Dude, it's like when a radio station calls people between the ages of 16 and 21 years old and plays them a 10-second sample of a song without revealing the band. Then they ask, "Have you heard this?" and "Is this familiar?" If the people say no, if they don't recognize the hook, then the station stops playing the song and moves on to the next thing. That's why I'm so adamant that the bands I produce have memorable hooks, because if you want to be a radio-friendly band, you have to write great choruses. It's really that simple. ■

NEXT MONTH: John Feldmann on taming the Used and building the ultimate home studio.

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just after the release of *Hatebreeder*, to play the famed Milwaukee Metal Fest. Although the event failed to impress the band members, the audience's reception overwhelmed them. "We thought there'd be three dudes out there when we played, and after a few minutes even they'd walk out," Laiho says. "But when we took the stage, the whole house was packed. I didn't know what to think."

The band returned to the States the following year to showcase at the South by Southwest music conference in Austin, Texas, and, despite having to overcome some technical glitches involving a dearth of 220-volt adapters for their equipment, blew away the jaded industry crowd. "That's when we realized we could tour here," says the guitarist. "Our records were starting to sell well and we had the confidence. That's all it took, really. Since then, it's just been a whirlwind."

Laiho says he's always liked rock and roll characters, "crazy dudes who are entertaining to watch," he says. "I probably wouldn't want to work with any of them, but I love watching them, because they're nuts. Like Axl Rose. He's the stereotype of the crazy rock star. I think it's kind of sad that the whole rock star thing is missing today. No one drinks, trashes hotel rooms or fucks groupies in the tour bus.

It's all about being a vegetarian and doing yoga and shit like that."

So how does Laiho's rock-star lifestyle stack up? Any drinking?

"Oh yeah," he says with enthusiasm. "I think we've got that covered."

Trashed hotel rooms? "Without a doubt. We wrecked one in Greece that cost us 2,000 euros in damages. You pay for it, man, but it's worth every cent."

Any groupies on the tour bus? "Yeah..."

Lots of them? "Yeah..."

Does he keep photographic evidence, like Gene Simmons does? "No!" he shouts, then laughs. "I guess I've still got a way to go before I get the whole thing right."

None of this is meant to undercut Laiho's dedication to the guitar; he typically spends his days off in the rehearsal studio, pushing his technique as far as it can go. But as much as his chops are a reflection of the heroes he grew up with, so is his hard-partying lifestyle. You can't develop on a steady diet of Guns N' Roses, Ozzy Osbourne and Motley Crüe and not indulge in the many distractions of road life. Simply put, true guitar heroes know that playing well isn't enough.

"There are lots of guitar players out there who play super fast and super well, but they're also super lame. Like Dream Theater," he says, referring once again to his favorite

whipping boys. "It's not even music; it's sports. And then there are the guys who concentrate on all the little details and never fuck up one note when they play live. You know what? *That's not cool!* If you're going crazy onstage and you miss a note or two, who gives a shit? It just shows you were really into it."

"Though I suppose that pretending to be a rock star and not being able to play at all is even worse."

It's a problem Laiho doesn't need to worry about. In fact, life looks troublefree for the young guitarist right now. Metal has returned to prominence, and kids too young to know who Vai or Van Halen are—forget about Hendrix or Page—now look to Laiho's generation of guitar players for inspiration. Hell, he even has a column in this very magazine. "I know," he says in disbelief. "It's totally fucking insane. I don't see myself as a guitar hero. But it's flattering if people dig the way I play. It's nice to know that all the hard work wasn't for nothing."

For all his success, Laiho is still the kid woodshedding in his room, watching MTV and dreaming about his idols. It still drives him to perfect his craft and helps keep the young star grounded. "A lot of people say that after you're 15 you don't have idols anymore," he says. "But I actually do, and I don't want to lose them." Even as he becomes one himself. ■



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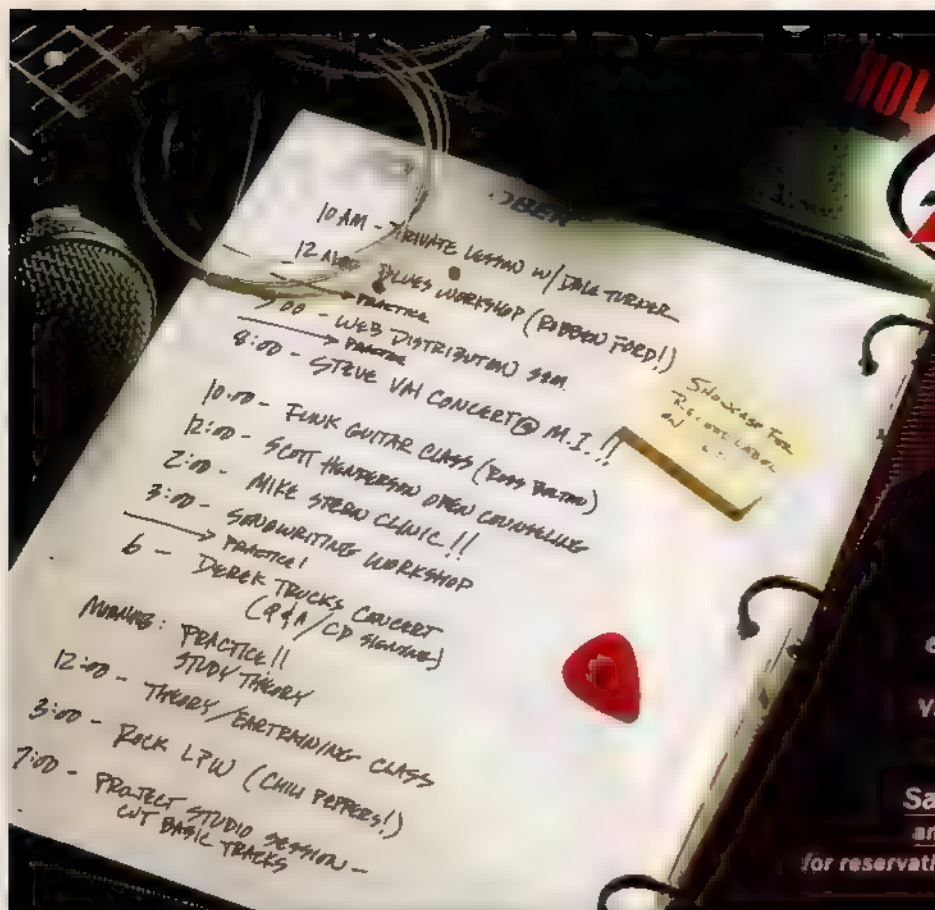
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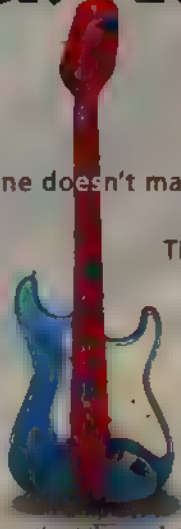


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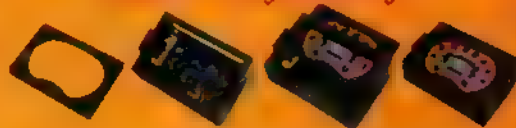


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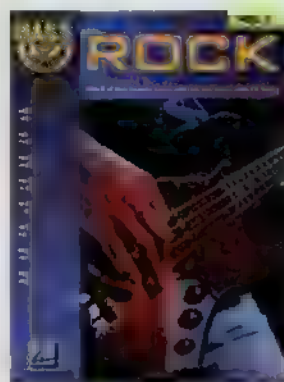
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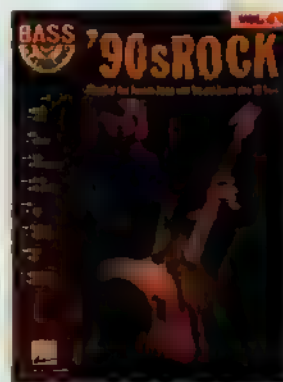
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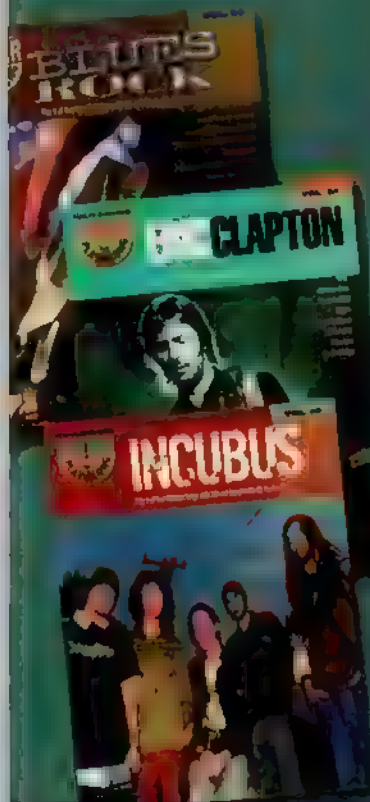
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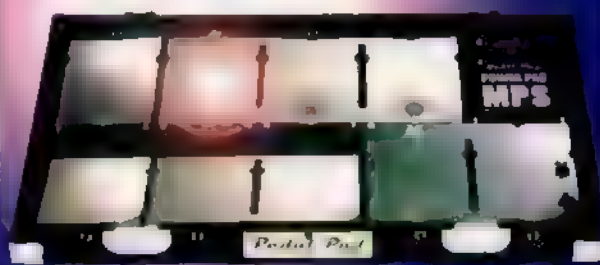


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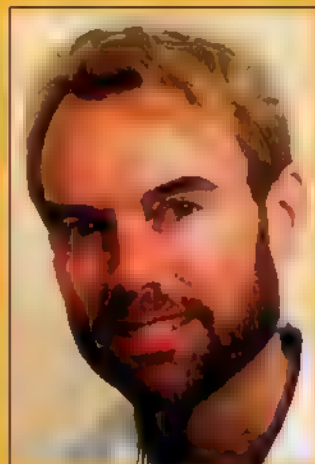
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It all started as a sort of teenage rivalry...

I'd slave at the piano for five hours daily. Linda would practice far less. Yet somehow she always shined as the star performer of our school. It was frustrating.

What does she have that I don't? I'd wonder.

Linda's best friend, Sheryl, bragged on and on to me, adding more fuel to my fire.

"You could never be as good as Linda," she would taunt. "Linda's got Perfect Pitch."

"What's Perfect Pitch?" I asked.

Sheryl gloated about Linda's uncanny abilities: how she could name *exact tones and chords*—all **BY EAR**; how she could sing any tone—*from memory alone*; how she could play songs—*after just hearing them*; the list went on and on...

My heart sank when the realization came to me. *Her EAR is the key to her success.* How could I ever hope to compete with her?

But it bothered me. Did she *really* have Perfect Pitch? How could she know tones and chords just by *hearing* them? It seemed impossible.

Finally I couldn't stand it anymore. So one day, I marched right up to Linda and asked her point-blank if she had Perfect Pitch.

"Yes," she nodded aloofly.

But Perfect Pitch was too good to believe. I rudely pressed, "Can I test you sometime?"

"OK," she replied.

Now she would eat her words...

My plot was ingeniously simple...

When Linda least suspected, I walked right up and

challenged her to name tones for me—*by ear*.

I made her stand so she could not see the piano keyboard. I made sure other classmates could not help her. I set up everything perfectly so I could expose her Perfect Pitch claims as a ridiculous joke.

With silent apprehension, I selected a tone to play. (She'll never guess F#, I thought.)

I had barely touched the key.

"F#," she said. I was astonished.

I played another tone.

"C," she announced, not stopping to think.

Frantically, I played more tones, skipping here and there all over the keyboard. But somehow she knew the pitch each time. She was **AMAZING**.

"Sing an E!" I demanded, determined to mess her up. She sang a tone. I checked her on the keyboard—and she was right on!

Now I started to boil.

I called out more tones, trying hard to make them increasingly difficult. But she sang each note perfectly on pitch.

I was totally boggled. "How in the world do you do it?" I blurted.

"I don't know," she sighed. And that was all I could get out of her!

The dazzle of Perfect Pitch hit me like a ton of bricks. My head was dizzy with disbelief. Yet from then on, I knew that Perfect Pitch was real.



"How in the world do you do it?" I blurted. I was totally boggled. (age 14, 9th grade)

I couldn't figure it out...

"How does she *DO* it?" I kept asking myself. On the other hand, why can't *everyone* recognize and sing tones by ear?

Then it dawned on me. People call themselves *musicians* and yet they can't tell a C from a C#? Or A major from F major? That's as strange as a portrait painter who can't name the colors of paint on his palette! It all seemed odd and contradictory.

Humiliated and puzzled, I went home to work on this problem. At age 14, this was a hard nut to crack.

You can be sure I tried it out for myself. With a little sweet-talking, I'd get my three brothers and two sisters to play piano tones for me—so I could try to name them by ear. But it always turned into a messy guessing game I just couldn't win.

Day after day I tried to learn those freaking tones. I would play a note *over and over* to make it stick in my head. But hours later I would remember it a half step flat. No matter how hard I tried, I couldn't recognize or remember any of the tones by ear. They all started to sound the same after awhile; how were you supposed to know which was which—just by *listening*?

I would have done anything to have an ear like Linda. But now I realized it was way beyond my reach. So after weeks of work, I finally gave up.

Then it happened...

It was like a miracle... a twist of fate... like finding the lost Holy Grail!

Once I stopped *straining* my ear, I started to listen **NATURALLY**. Then the simple secret to Perfect Pitch jumped right into my lap.

Curiously, I began to notice faint "colors" within the tones. Not *visual* colors, but colors of *pitch*, colors of

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sound. They had always been there. But this was the first time I had ever really "let go"—and listened—to discover these subtle differences.

Soon—to my own disbelief—I too could name the tones by ear! It was simple. I could hear how F# sounds one way, while Bb has a totally different sound—sort of like "hearing" red and blue!

The realization struck me: THIS IS PERFECT PITCH! This is how Bach, Beethoven, and Mozart could mentally envision their masterpieces—and know tones, chords and keys—all by ear!

It was almost childish—I felt sure that anyone could unlock their own Perfect Pitch with this simple secret of "Color Hearing."

Bursting with excitement, I told my best friend, Ann (a flutist).

She laughed at me "You have to be born with Perfect Pitch," she asserted. "You can't develop it."

"You don't understand Perfect Pitch," I countered. I showed her how to listen. Timidly, she confessed that she too could hear the pitch colors. With this jump start, Ann soon realized she had also gained Perfect Pitch.

We became instant celebrities. Classmates loved to call out tones which we would then magically sing from thin air. They played chords for us to name by ear. They quizzed us on what key a song was in. Everyone was fascinated with our "supernatural" powers, yet to Ann and me, it was just normal.

Way back then, I never dreamt I would later cause such a stir in the academic world. But as I entered college and started to explain my discoveries, many professors laughed at me.

"You must be born with Perfect Pitch," they'd say. "You can't develop it!"

I would listen politely. Then I'd reveal the simple secret—so they could hear it for themselves. You'd be surprised how fast they changed their tune!

In college, my so-called "perfect ear" allowed me to skip over two required music courses. Perfect Pitch made everything easier for me—my ability to perform, compose, arrange, transpose, improvise, and even sight-read (because, without looking, you're sure you're playing the correct tones). And because my ears were open, music just seemed richer.

I learned that music is definitely a HEARING art.

Oh, you must be wondering: whatever happened with

Linda? Excuse me, I'll have to backtrack...

It was now my senior year of high school. I was nearly 18. In these three-and-a-half years with Perfect Pitch, my piano teacher insisted I had made ten years of progress. And I had. But my youthful ambition still wasn't satisfied. I needed one more thing: to beat Linda. Now was my final chance.

The University of Delaware hosts a performing music festival each spring, complete with judges and awards. To my horror, they scheduled me that year as the grand finale of the event.

The fated day arrived. Linda gave her usual sterling performance. She would be tough to match, let alone surpass. But my turn finally came, and I went for it.

Slinking to the stage, I sat down and played my heart out with selections from Beethoven, Chopin, and Ravel. The applause was overwhelming.

Later on, I scoured the bulletin board, searching for our grades in the most advanced performance category. Linda received an A, which came as no surprise. I scored an A+.

Sweet victory was music to my ears—mine at last!

Join musicians around the world who have discovered this secret for success with the **Perfect Pitch® Ear Training SuperCourse:**

- "Wow! It really worked. I feel like a new musician. I am very proud I could achieve something of this caliber." J.M.
- "Thanks...I developed a full Perfect Pitch in just two weeks! I don't know how it worked. It just happened out of nowhere like a miracle." B.B.
- "It is wonderful. I can truly hear the differences in the color of the tones." D.P.
- "I heard the differences on the initial playing, which did in fact surprise me. It is a breakthrough!" J.H.
- "I'm able to play things I hear in my head a lot faster than ever before. Before the course, I could barely do it." J.W.
- "I hear a song on the radio and I know what they're doing. My improvisations have improved. I feel more in control." I.B.
- "In three short weeks I've noticed a vast difference in my listening skills." T.E.
- "I can now identify tones and keys just by hearing them. I can recall and sing individual tones at will. When I hear music now it has much more definition, form and substance. I don't just passively listen to music anymore, but actively listen to detail." M.U.
- "Although I was skeptical at first, I am now awed." R.H.
- "It's like hearing in a whole new dimension." L.S.
- "I wish I could have had this 30 years ago!" R.B.
- "Very necessary for someone who wants to become a pro." L.K.
- "This is absolutely what I had been searching for." D.F.
- "Mr. Burge—you've changed my life!" T.B.
- "Learn it or be left behind." P.S. ...

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| 31 | G&L | www.glguitars.com | 714-897-6766 | 104 | The Recording Workshop | www.recordingworkshop.com | 800-848-9900 |
| 157 | Global Rocker | www.globalrocker.com | | 156 | Summit School of Guitars | www.luthiers-international.com | 888-901-9903 |
| 95 | Godin | www.godinguars.com | 514-343-5560 | SOUND REINFORCEMENT | | | |
| 89 | Gretsch | www.gretschguitars.com | 480-596-9690 | 107 | Carvin | www.carvin.com | 800-854-2235 |
| 61 | Hamer Guitars | www.KamanMusic.com | | 106 | Galaxy Audio | www.galaxyaudio.com | 800-369-7768 |
| 15 | Ibanez | www.ibanez.com | 215-638-8670 | SPEAKERS | | | |
| 90 | Illusion Guitars | illusionguitar.com | | 19 | Eminence | www.eminence.com | 502-845-5622 |
| 98 | Jackson | www.fender.com | 602-596-9690 | STRINGS | | | |
| 105 | Line 6 | www.line6.com | 877-To Line6 | 85 | Black Diamond Strings | www.blackdiamondstrings.com | 941-379-9911 |
| 79 | Ovation Guitars | www.KamanMusic.com | | 183 | Curt Mangan Strings | www.curtmangan.com | 866-463-2878 |
| 4 | Paul Reed Smith | www.prsguitars.com | 410-643-9970 | 25 | D'addario | www.daddariostrings.com | 516-439-3300 |
| 55 | Paul Reed Smith | www.prsguitars.com | 410-643-9970 | 57 | Dean Markley | www.deanmarkley.com | 408-988-2456 |
| 28 | Rainsong | www.rainsong.com | 800-788-5828 | 69 | DR Strings | www.DRstrings.com | 800-782-1901 |
| 73 | Rickenbacker | www.rickenbacker.com | 714-545-5574 | 3 | Ernie Ball | www.ernieball.com | 805-544-7726 |
| 81 | Samick | www.SamickGuitar.com | 626-964-4700 | 13 | GHS Strings | www.ghsstrings.com | 800-388-4447 |
| 12 | Schecter Guitars | www.schecterguitars.com | 818-846-2700 | 180 | La Bella | www.labella.com | 800-750-3034 |
| 91 | Takamine Guitars | www.kamanmusic.com | 860-509-8888 | WEBSITES | | | |
| 45 | Washburn | www.washburn.com | 847-949-0444 | 157 | Just Strings | www.juststrings.com | 800-822-3953 |
| | | | | 157 | Paint Your Own Guitar | www.paintyourownguitar.com | |
| | | | | 158 | Red Hot Rock shop | www.redhotrockshop.com | |
| | | | | 158 | Talent 2000 | www.talent2K.com | 800-499-6395 |
| | | | | WIRELESS SYSTEMS | | | |
| | | | | 16 | Electro Voice | www.evlaudio.com | 800-234-6831 |

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Get the inside scoop on what's happening this month in the guitar world!

New Music

FOR THE FULL STORY ON THESE NEW RELEASES VISIT GUITARWORLD.COM:



Jimi Hendrix Experience

Electric Ladyland
Classic Album

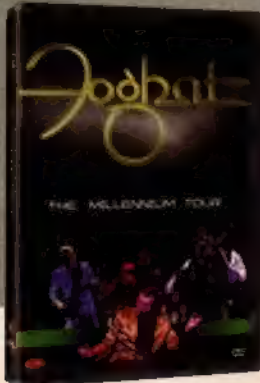
EAGLE ROCK

The in-depth look at the 1968 masterpiece on DVD! Includes interviews from Noel Redding, Mitch Mitchell, Eddie Kramer, and Steve Winwood. Features the tracks Voodoo Chile, All along the Watchtower, Crosstown Traffic and more! DVD Available Now In Stores or Online. www.eaglerockent.com

Foghat

The Millennium Tour
WARNER STRATEGIC MARKETING

The explosive, hard-rocking music of one of the greatest blues/rock bands of our time is captured in the stunning live performance FOGHAT: THE MILLENNIUM TOUR arriving on DVD for the first time ever on February 8th, 2005 from



Rhino Home Video. Filmed in 1999, this live performance was from the last tour for founding member and lead singer/guitarist Dave Peverett who died prematurely in 2000 at the age of 56. Foghat's remarkable success beginning in the 1970s was a testament to Peverett's vision and the enormous and wide-ranging appeal of the music he helped create. FOGHAT: THE MILLENNIUM TOUR is pure, undistilled Foghat and the power of their songs comes ringing through, celebrating Peverett's talent and undeniably standing the test of time. The FOGHAT: THE MILLENNIUM TOUR DVD includes rare interviews with band members, backstage footage and features Foghat's biggest rock classics including "Slow Ride," "Stone Blue" and "I Just Want To Make Love To You."



Motley Crue

Red, White and Crue
HIP-OP/UNIVERSAL

In Stores February 1, this 2-CD set features 37 Motley Crue classics, including "Dr. Feelgood," "Without You," "Girls, Girls, Girls," and more! The worldwide reunion tour with all four original band members begins February 17! Check www.motley.com for all tour dates and three brand new songs!

Damir Simic

Demonstratus
GUITAR RECORDS

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release, featuring Mike Terrana on Drums, Tiho Borosakon bass and special guest Steve Stevens on guitar. If you take pride in playing guitar or simply love kick ass instrumental music, you owe it to yourself to check this one out! www.damirsimic.com

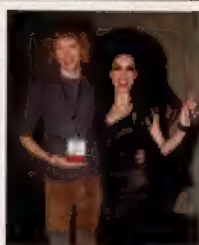
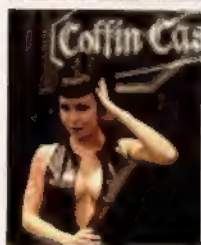


Todd Grubbs

Beautiful Device
GRUBBOWORM MUSIC

Todd Grubbs is an internationally respected rock/fusion guitarist from Tampa, Florida. His music has been released worldwide and has received critical acclaim as well as commercial success. Todd has been featured in major guitar magazines and on radio throughout the U.S., Europe and Asia. Todd has dedicated himself to composing and performing mainly instrumental music, focusing his talents on what interests him and expanding his musical boundaries. "Beautiful Device" is a fine example of a culmination of years of experiences, experimentation and passion that has brought Todd to where he is today. www.toddgrubbs.com

Events



Coffin Case at NAMM

The Coffin Case booth was buzzing at the 2005 winter NAMM, featuring the newest line of Coffin and Black Kross cases, plus appearances by Jasmine St. Clair, the Coffin spokesmodel (pictured) and Elvis. Coffin's own Mora Devoura and Peter Stroud (Sheryl Crow's guitarist) were caught arriving at the Coffin Case/Fender Custom Shop party to see the new guitar legend Merle Jagger. Go to www.coffincase.com and www.merlejagger.com for more pictures and video.



Dallas Guitar Show

The 28th Annual Dallas Guitar Show and Musicfest takes place April 9-10 at Dallas Market Hall. Last year's performer's included Joe Satriani, Johnny A, Rick Derringer, George Lynch, Andy Timmons, Greg Martin and more. Visit www.guitarshow.com for more information.

National Guitar Workshop

Bring your playing to the next level by learning from the best! Campuses are held at eight different locations across the country. Visit www.guitarworkshop.com for information on the 2005 program.

Tsunami Aid

Coming next month in Guitar World - A charity sweepstakes with all proceeds benefiting victims of the Southeast Asia tsunami. Prizes will include gear from Ashdown Amplifiers, Cort Guitars, Schecter Guitars, GHS Strings, Rocktron and more. Be sure to pick up the May issue or visit www.guitarworld.com for entry details.

DOUBLE PLAY

Lamb of God's Mark Morton explains why two heads are better than one.

By Nick Bowcott

DESIGN PHILOSOPHY "My setup is really straightforward and functional," says Lamb of God's Mark Morton. "On the rare occasion that a piece of gear goes down or I lose my signal, it's easy to find the problem, because there's really not a hell of a lot going on!"

As Morton explains, his rig's defining feature is a pair of Mesa/Boogie Mark IV heads that he runs simultaneously. "In the course of developing my tone, I was struggling to find the best way to handle the mids. The older players boost them for that Slayer sound, and the young guys sweep them out for that super-thunk rectifier

sound. I was always walking the line between those two schools of thought." In the end, Morton decided to split his guitar signal and send it two heads: one with its mid frequencies boosted, the other with them scooped.

"Onstage, I balance the sound from the two heads to where I like it. I leave it up to our front-of-house guy to decide which one he wants to have as his primary sound. Sometimes what you want to hear onstage and what sounds best in the front-of-house mix can be worlds apart, so using the two amps like this gives me and my soundman a lot of options."

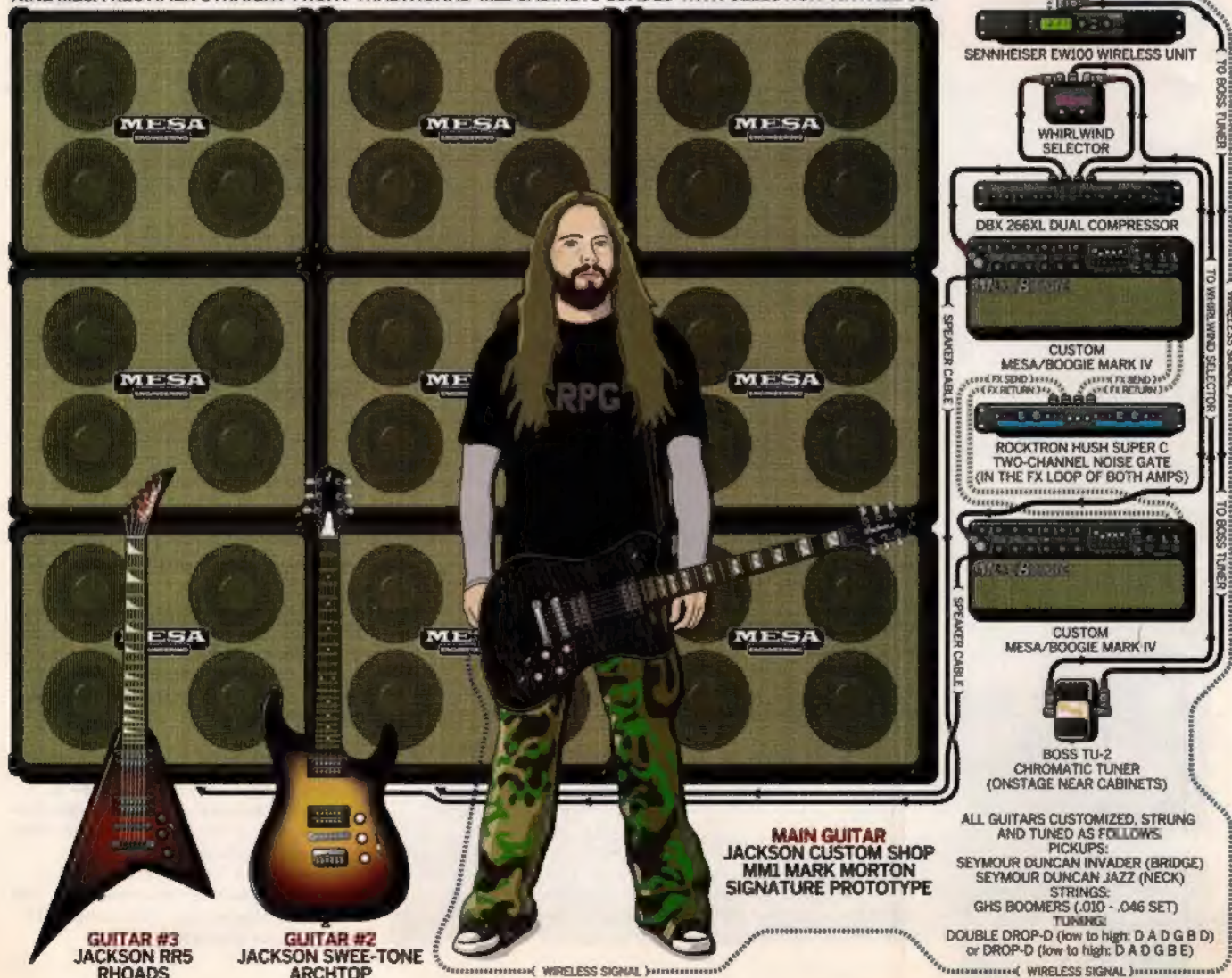
CONTROL ISSUES "I really don't have any!"

says Morton. "I'm not stomping on anything except my Boss tuner pedal from time to time." **FAVORITE PIECE OF GEAR** "My Mark IVs. I just can't live without them. I'm in love with the versatility of that amp and the tone it delivers. My rig is built around those two heads, and I'm totally dependant on them because I can make them sound like whatever I need them to."

THE SECRET WEAPON "In my live rig, I'd say it's the Whirlwind splitter pedal. It enables me to have tonal dichotomy between the two heads. It gives me that sonic depth."

Special thanks to Lamb of God's guitar tech, Larry Clubb.

NINE MESA RECTIFIER STRAIGHT-FRONT TRADITIONAL 4x12 CABINETS LOADED WITH CELESTION VINTAGE 30s



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Mk II

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Check out Megadeth's newest release "The System Has Failed" on Sanctuary Records/www.megadeth.com. ©2004 TASCAM. All Rights Reserved. Photos: Lissa Wales



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